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EVA WILLIAMS AND JACK TUCKER



In these days of naughty plays—and the newspaper attacks on them, which are really very much naughtier, when you come to think of it—there is just one bright spot, a little spot of sentiment and sweetness, that touches our toughened hearts and makes us wish that we weren't so awfully blasé and tired of everything that isn't just a bit Pinnerish or Naughty-Belascovich.

This spot has a calcium on it, and it is one of the few spots on the stage that deserves a calcium. It's that beautiful cameo tableau that concludes Sherlock Holmes.

As I saw it framed in darkness, the pale, priest-like man, his eyes closed in a sweeter dream than ever his drugs had brought him, the golden-haired girl clasped in his arms, it seemed to me by far the most beautifully conceived, poetic, artistic ending to a play that I had ever seen.

And I have seen Marguerite wafted up into the sky at the Metropolitan, and little Eva climbing the golden stair, and lots of others that keep you wishing you could see the springs, and the ladders, and the wheels that are producing the mechanical effect instead of impressing you with the story.

But the author of Sherlock Holmes has done what too few of our modern playwrights do nowadays; he has been skillful enough to devise a tableau that deserves a calcium light.

The mysticism of the alternate effects of light and darkness on that charmingly pure and idyllic love scene makes all stage love-making spoiled by mere words or Netherstolic surglings seem insane and stupid. Everything that is beautiful in life is in that tableau. It ought to be photographed and distributed as a tract among play writers and play actors and managers.

A girl that sat near me said: "Well, that's all very pretty, but I shouldn't like to be that girl in love with an opium and cocaine fiend. Imagine her life! It's just as Holmes says in the play—it's a horrible sacrifice for a girl to marry a man who keeps those hypodermic things around the house so he can pick them up any minute and jab them into his wrist."

Of course this girl did not gather in the meaning of the tableau; the light, the darkness. Love is very much like a drug in its effects. When it is a good love its effects are bound to be good ones. You can't get by that rule.

It brings people nearer to the stars. Happiness is the truest sort of religion, and under its influence everything that is best in human nature starts up through the mire and blooms like a flower.

Love is the drug that is going to cure Sherlock Holmes of his needle-jabbing ways. And it will also, there is little doubt, rid him of his manner of strolling around London nights, of firing books on the floor as though book-binding was done in an iron foundry, and of wearing taffeta silk dressing gowns and sitting on the floor, and all the other quaint mannerisms that William Gillette has invested his hero with.

What impresses one most about the way in which this play is put together is the deft manner in which things are left out. Most plays are spoiled by too much being put in. But in the dialogue as well as the acting this is clean cut, with eloquent omissions and an Ibsenish curtness of speech.

The love-making is only suggested. This is not a bad idea. I think, if the present style of play continues to broaden and branch out, that the love scenes, like the murders, will have to be done off the stage.

Olga Netherstole and Minnie Seligman and a few others who mix up calisthenics with their emotions are bringing things to such a pass that for a really up-to-date play a ring with padded pillars and ropes and corners, with rubbing-down appliances, will be necessary for scenes containing any strong love interest.

But in Sherlock Holmes the girl's prettily girlish confession of love—unasked—and her naive insistence at the climax are delicious.

"You are not the only one who sees things," she says. "You can't pretend well enough to deceive me—I have noticed," etc., etc., "and I know that you care for me."

"Your powers of observation," answers Holmes in the queer, jerky drawl that Gillette gives him, "are remarkable, and your deductions are correct."

It's funny that in stageland the lady villains are always extremely handsome and well dressed.

One of these days I'm going to write a play in which the adventures are ill-looking, unalluring and wears clothes that don't fit her. There are lots of 'em in real life, the real hateful kind.

In Sherlock Holmes, Judith Berolde, as Mrs. Larrabee, is condemned to be a wicked, wily creature who goes through life doing bad.

But she knows how to wear her gowns, and it seems a pity to me that there wasn't a little scene written in with the light and darkness effect on it in which she stands before a cheval glass and says: "I'm too good for this! I don't like the part. I'll leave Larrabee at once, taking nothing with me but my wardrobe, and begin a new life!"

I am always puzzling over the queer state of affairs that vice must be associated with finest batiste and val lace and baby ribbon, and virtue always clothed in cotton hemstitched.

I went into a Broadway shop the other day and saw a most bewildering array of beautiful things with lace and satin bow knots—the very newest from Paris. Exquisite armless thingamobos with ruffles of real Mechlin and darling little tucked what-do-you-call-'ems with nine rows of insertion and nine small bows in a row. They are all arranged in boxes and tied with ribbon, and I went to a girl's house and began to gush about them.

"Oh, yes," she said, "they have lovely things of that sort. They have to keep them, you know. They have that kind of a trade. They are said to have the finest underworld department in town!" Then she raised her eyebrows to the roots of her hair, and we talked of the Boer war.

And that reminds me we have been saying more good things at our dinner club.

We don't read the comic papers any more. They make us sad; they're so unfunny. We just sit down and talk naturally and have more fun. You've no idea!

And we're getting so sporty! Just listen: The Georgia peach crop may be another failure this year, but don't you care so long as there are enough pretty girls to go 'round.

Sometimes a man who boasts about his chafing-dish accomplishments will get out of making a welsh rarebit by saying that there is no borax in the house.

It is perfectly proper to say "legs" when one is referring to furniture or a turkey.

A man never realizes the dangerous disillusion of matrimonial propinquity until he sees his wife powdering her nose with a bit of his old undershirt.

Sometimes a woman has a box of beauty roses sent to her when she don't know where her next silk petticoat is coming from.

A married man's first love affair is always the most serious.

Widows are more popular than girls with men because they are willing to admit that there are a whole lot of things they don't know anything about.

There were plenty of palms in the Garden of Eden. That's why conservatories have such a reputation.

If Adam had refused the apple what in the world would have become of Eve?

Many a girl's trusty heart has been won by a modest violet tied with ribbon in a bunch that parts a man from a five dollar bill.

Making love over a telephone is about as satisfactory as shaking hands by wire.

It was a man who had wintered in a steam-

And our crusades against things are such huge jokes that our guardian angels are getting hilarious about them. The recording secretary in the employ of his Infernal Majesty has to work overtime the moment the papers begin to find yellow spots in a play.

I think the crown, the laurel wreath and the sugared bun ought to be bestowed upon the critic who stated in his "criticism" that Miss Netherstole's dimples were plainly visible through her gauzy gown.

Here was a triumph in the way of modern criticism. Here was a discovery worthy of record. It was not the motive of the play that this crafty person had found, nor the moral, nor the lesson, nor the thread of the plot, but the dimples.

Two of the recent productions in which actresses famous for their physical charm are stars have called forth so much of this style of "criticism" that it looks as though the twentieth century critic would have to study anatomy before he is competent to judge the merits or demerits of a play.

Then he will fit himself out with powerful field glasses and get a seat in the front row and detect the good points of the drama. It's getting to be a serious thing to be a critic nowadays. His vision must be as keen as his pen. And he's got to know a dimple when he sees it.

THE MATINEE GIRL.

EVA WILLIAMS AND JACK TUCKER.

Though young in years, Eva Williams and Jack Tucker have spent a long time in the dramatic profession. Miss Williams made her stage



NORA DUNBLANE.

beated flat who said he preferred hell as a future state. Anything for a change.

So-called crusades against disreputable plays ought to be crusades against. They do more harm in a minute than the plays do in a season.

There has been a rumor that the wild "attack" upon a recent sensational play is simply very clever presswork that has been well paid for and that has been highly successful.

A newspaper "attack" on a book or a play is the very best kind of advertisement. Authors and playwrights wear a perpetual chip on their shoulders, and invite the critics to knock it off.

Then, when it is off, they say, "Now, please smite me hard on my right cheek and let me turn my left for another swat. Don't spare me. I am only a poor, honest play writer, trying to make an honest dollar by giving the public an impression that my work is of the tobacco school. Please kick me."

Sappho is no better and no worse than Zaza and Camille and other plays that deal with the same kind of life.

It conveys the same kind of a "lesson" in the same way—a way that brings profit to the box-office. When one reads the story of Sappho, or Camille, or Zaza, it is quite easy to discern the moral that lies under each.

When you put these things on the stage it is different—just as different as a beautiful nude statue and a girl in tights. You can't teach morality by means of living pictures.

But there are any number of people in New York who would try to learn to be good in that way if the living pictures were attacked with sufficient ferocity.

We Americans are all unconscious humorists, in our morality as well as in our patriotism. We hurl bouquets and loving cups and arches at a quiet, inoffensive hero who is not looking for trouble, and then we write to the papers and say we would like our money back.

debut seventeen years ago, at the age of six, with Margaret Mather. Since then she has essayed many parts, ranging from Topsy to Ophelia. To this wide experience she owes the ease and grace that is the chief charm of her acting, and that makes her inimitable portrayal of the little East Side wail in Skinny's Finish the lovable, lifelike performance that it is.

Mr. Tucker has had no less experience. Beginning when a boy as "props" with his sister's company, he has since appeared with Mestayer and Vaughn, Mattie Vickers, E. D. Stair's A Barrel of Money, Bishop's Mugg's Landing, Davis and Keogh's attractions and numerous repertoire and stock companies. Having rare gifts of mimicry and versatility, and the command of many dialects, it seems quite natural that at the call for recruits for vaudeville he should have been one of the first to volunteer. He dates the inspiration of the success of to-day, however, back many years, when, being somewhat clever with the brush, he became vastly interested in the work of the artist, the late Michael Angelo Woolf, confiding at that time to his friend, W. B. MacCallum, that he would one day produce something portraying Woolf's archness. He and Miss Williams fulfilled this prophecy three years ago by the production of the first version of Skinny's Finish, which was an immediate success, the lines and parodied proverbs being quoted extensively.

This season they have presented the new version of Skinny's Finish, a sketch utterly unlike anything else in vaudeville, literally full of the picturesque humor and character of East Side life and striking at the end with true dramatic art the fine note of pathos. They are appearing this week at Tony Pastor's Theatre, in this city.

NORA DUNBLANE.

Nora Dunblane, an excellent picture of whom is printed on this page, has been engaged for Hearts Are Trumps, and is now rehearsing. With The Cuckoo this season she played the maid, Leggett, for a number of weeks, and was later seen as Lady Alexander Parkie in the same play, receiving praise for her performance. Miss Dunblane is a graduate of the Sargent Dramatic School and has shown decided talent and a love for hard work. She is pretty and ambitious and gives promise of filling a leading position in the theatrical world in the near future.

GOSSIP.



In Olive White, Chauncey Olcott has a versatile and accomplished leading woman—a fact of which he is distinctly aware, as this is Miss White's second season in his company. Previous to her present engagement she was for two seasons with Andrew Mack. The enviable position that Miss White now holds in the dramatic profession is not due to accident, but has been achieved by the hardest kind of work and study. For years, while others were resting during the summer months, she has studied her art in various stock companies. She has been with many attractions and has played successfully such parts as Alice Verney in Forget-Me-Not, and Mathilde in Led Astray. When William Cortright took his summer company to Michigan Miss White played Vera in Moths. While with Mathews and Bulger, six years ago, she played the widow in Rush City, and later succeeded Isabelle Cushman with Wilmer and Vincent's vaudeville. But her present impersonation, that of "the wild Irish Rose" in A Romance of Athlone, is perhaps her happiest effort.

A trolley car collided last Tuesday with a carriage in which Elsie De Wolfe was riding in Sixth avenue. The driver was thrown from his seat and the horse ran away, but Miss De Wolfe was uninjured.

Julia Morrison will make her stellar debut next month in Dore Davidson's melodrama, A Day of Reckoning.

George F. Hinton sailed for Europe last Wednesday, in advance of Sousa's Band.

Charles H. Hopper, of the Herald Square Theatre, accompanied by his mother and sister, left last week for Hot Springs, Ark., for a month's sojourn.

James H. Cowan, general agent for Washburn's Minstrels, was called to Wilmington, N. C., last week by the serious illness of his father.

Mark E. Swan's new farce, Whose Baby Are You, will be produced early in next season.

The four-act drama, An Enemy to the Czar, by John A. Fraser, has been copyrighted and is owned by H. Walter Van Dyke.

George Mosser, of the Western Amusement Company, has been appointed director-general of the Street Fair to be held in Sacramento, Cal., from April 30 to May 5.

Allen Dunn, late of the Janet Waldorf company, has entirely recovered from his recent illness at the Queen's Hospital, Honolulu, and is now recuperating at one of the Hawaiian health resorts. His attack of fever prevented him from joining Harry Carson Clarke this season as character comedian.

D. Eloise Morgan, of the Castle Square Opera company, was compelled by illness to remain out of the cast of The Pirates of Penzance last Wednesday night, and her role, Mabel, was acceptably sung by Gertrude Quinlan. Miss Quinlan's role was taken by May Emory, who proved herself equal to her opportunity.

The managers of the Course of Modern Plays have found it necessary to change the dates of their next performances from Feb. 14 and 15 to March 2 and 3. Upon the evenings of the latter dates a Russian drama new to the American stage will be presented at the Carnegie Lyceum.

In the suit against the New York Life Insurance Company to recover \$70,000 on fixtures in the Olympia building taken under foreclosure and claimed as free from mortgage, Oscar Hammerstein was awarded last week a verdict of \$35,067 damages.

Catherine Campbell was taken ill in St. Louis on Jan. 29, and her part in At the White Horse Tavern was most successfully played at short notice by Miriam Nesbitt, who continued to play her own role in the comedy as well as Miss Campbell's throughout the week in St. Louis.

The city council of Brunswick, Ga., has changed its license fee from a stipulated amount for each performance to a yearly sum of \$75.

The New York Sun last week indulged in some of its peculiar stage reminiscences. Among other things it said that Maude Adams was first seen in New York in The Lost Paradise. That play, it will be remembered, ran at Proctor's Twenty-third Street Theatre in 1892. Miss Adams, in fact, had a more prominent part in Hoyt's A Midnight Bell, which was seen in this city three years before the production of The Lost Paradise, than she had in the latter play.

The private car belonging to Palmer's Uncle Tom's Cabin company was burned at Kent, O., last week, entailing a loss of \$2,000.

The King of Rognes closes its season this month.

R. E. Stevens, late manager of The Sporting Duchess company, returned to New York last week, and is looking about for new fields for managerial enterprise.

Robert Hilliard will return to vaudeville next week at Cincinnati, where he will present The Littlest Girl.

E. H. Sothern's Spring season in Hamlet begins in New York April 23, and after two weeks here the company will appear in the principal Eastern cities.

The Actors' Fund received last week a cheque from Manager Powers, of Powers' Theatre, Chicago, for \$151.61, this sum being one-eighth of the gross receipts of the Hepburn Johns benefit that took place on Jan. 18. The contribution to the Fund was made in accordance with the Aldrich percentage plan, which, if it were generally followed, would go far toward supporting the charity.

Frank Hurst closed last week with George W. Monroe to join Professor Gentry's dog and pony show.

Master Frankie Frayne, aged eleven months, made his stage debut on Jan. 20 at the New Century Theatre, Newark, N. J., in The Rowery After Dark.

Open time at Clark Opera House, Toronto, Ohio, after April 1. Address Mgr. E. C. Clark.

CORRESPONDENCE

ALABAMA.

MONTGOMERY.—MCDONALD'S THEATRE (G. F. McDonald, manager): Scott's Minstrels 10.—**MONTGOMERY THEATRE** (S. E. Hirscher and Brother, managers): Packard Opera co. presented The Masque, The Children of Normandy, The Mikado, and Pinocchio to fair business Jan. 23. Carleton Gilman, Josephine Kirkwood, Carrie Godfrey, Gilbert Clayton, Montjoy Walker, Charles Stout, Charles Holmes, and Frank Rhoads, the orchestra under Professor Parker, and the pianist John Lang and Miss Sprague, Williams, Western, and Dalton, of the chorus, joined the Packard co. 23.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (R. S. Douglas, manager): A Runaway Girl 3. The Earl Eye 7. Stuart Comedy co. opened for the season 10. Olympia Opera co. 12-14. West's Minstrels 15. Willie Collier 16. James O'Neill 17. A Colonial Girl 18. Creston Clark 20. Padarewski 21. James Young 22. 24.—**AUDITORIUM** (Don R. Thoma, manager): Scott's Minstrels to immense business 2, 3, and proved to be the best colored organization that has visited this city. Murray Comedy co. opened for the week 5 in the Eugene to a full house. Woodward-Warren co. 12-17. Benfrow's Pathfinders 19-24.

MOBILE.—THEATRE (J. Tannebaum, manager): Olympia Opera co. Jan. 23 presented Boccaccio, The Masque, The Children of Normandy, The Mikado, and Pinocchio. The orchestra under Professor Parker, and the pianist John Lang and Miss Sprague, Williams, Western, and Dalton, of the chorus, joined the Packard co. 23.

SHEPHERD.—OPERA HOUSE (Harry Elmore, manager): Scott's Minstrels Jan. 30; good business; performance excellent. Scott's Minstrels 1-3 in Cast. Drift, East Lane, Davy Crockett, and The Fatal Check; fair business; average co.

TUSCALOOSA.—ACADEMY OF MUSIC (John T. Cochran, manager): A Jay from Jayville Jan. 31. Good business; performance excellent. Scott's Minstrels 8-10. Orpheus Club 15. James Young 21, 22.

SELMA.—ACADEMY OF MUSIC (Rees and Long, managers): Scott's Minstrels 10.

ARIZONA.

PHOENIX.—DORRIS THEATRE (E. M. Dorris, manager): Black Crook co. Jan. 27; good business; performance excellent. The Christian 28. S. O. The attraction. A Hot Old Time played a good audience 31. Darkest Russia 16. Seaside Concert co. 24.—**ITEM:** L. M. Crawford has leased the Dorris Theatre and will take charge Oct. 1.

ARKANSAS.

HOT SPRINGS.—OPERA HOUSE (Brigham and Head, managers): Harry Elmore in The Three Musketeers co. 8. Tim Murphy 7. The Christian 12. Brown's in Town 14. Why Smith Left Home 15. Nashville Students 17. The Prodigal Father 20. 21.

LITTLE ROCK.—CAPITOL THEATRE (R. S. Hamilton, manager): Harry Elmore in The Three Musketeers Jan. 31; large audience; performance fair. Rip Van Winkle 8. Ingomar (local) 8.

FORT SMITH.—TILLES THEATRE (George Tilles, manager): Zaza Jan. 20. Della Prince 10. In Town 17. Barton Brothers Minstrels 12. Brown's in Town 17.

FAVETTEVILLE.—OPERA HOUSE (H. M. Hodgins, manager): Morey Stock co. 19-24.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Ed. Swift, manager): The New Macdonough Stock co. opened its season with Too Much Money Jan. 20-4 and secured a decided success being packed at each performance. Benjamin Howard as Billings was very clever. George Webster as Johnson was excellent, and as Frederick, Ernest Howell came in for considerable praise. Frank Brothers, E. E. Walton, Clarence Mortimer, Gertrude Foster, Marguerite Marshall, and Helen Hadden were also prominent in the cast. Charming Fadden 5-11.—**DEWEY THEATRE** (Lauda Stevens, manager): Grand Stock co. in Uncle Bob 2-4; crowded houses. Landers Stevens in the title-role was especially good, and the rest of the co. were up to their usual high standard. The Wyoming Mail 5-11.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Lee's Hyacinths Jan. 31-3. Deanna Thompson 5-10. Boston Lyric Opera co. 11.—**MOROSCO'S BURBANK THEATRE** (Oliver Morosco, manager): Grand Opera co. in pleasing performance of the Gondoliers and La Perichole to good business 23-3. The Bohemian Girl 4.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): Elford co. Jan. 29-3 in Lost in New York. The Gaiety Stars, Mrs. Bessie, Mrs. Fanning, The Idol, The Black Flag, Robinson Crusoe, and The Ensign. Nell Stock co. 9, 10. Bailey Stock co. 19-24.

SAN JOSE.—VICTORY THEATRE (Charles F. Hall, manager): Jessie Shirley co. Jan. 23-3 in Dora. The Prodigal Father, Wife for Wife, A Daughter of the Empire, Moths, and Married in Haste; satisfactory performances; good business.—**AUDITORIUM THEATRE:** Dark.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): The Spider and the Fly Jan. 23; large house; audience pleased. The Christian 23, 24; large business; audiences delighted.

SAN BERNARDINO.—OPERA HOUSE (Martha Kiplinger, manager): The Old Homestead 3; good house; good performance.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): Otis Skinner, Nanette Comstock and a good co. presented The Liars Jan. 30 to 3. R. O. Murray and Mack in Pinocchio 1-4 to large business, making the usual hit. Remember the Maine 2; small business; co. fair. Busco and Holland's Minstrels 10.—**TEMPLE THEATRE:** A White Crook co. 2; fair business; performance poor.

CRIPPLE CREEK.—GRAND OPERA HOUSE (D. E. McArthur, manager): Otis Skinner in The Liars to large, fashionable and appreciative audience Jan. 31. Murray and Mack in Pinocchio 1-4 to large house 2. Who is Who 4; big house. Have You Seen Smith 4. Under the Red Robe 11. His Better Half 14.

FUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Otis Skinner Jan. 29 in The Liars to S. R. O.; excellent co. Remember the Maine 2, 3; crowded house.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): Lewis Morrison in Faust 2; good performance and business. Who is Who 6. Sowing the Wind 12. Richards and Pringle's Minstrels 21.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): McCarthy's Minstrels Jan. 29; fair business. Morrison's Faust 3; good business and performance. Sowing the Wind 12.

GREENELEY.—OPERA HOUSE (W. A. Heaton, manager): Otis Skinner in The Liars 2; good house; fine performance. Morrison's Faust 12.

GURAY.—WRIGHT'S OPERA HOUSE (Dave Prakes, manager): Sweeney and Alvid's Minstrels 13. Mr. Plaster of Paris 20.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): The Royal Box 1 charmed all who saw it and added laurels to the memory of its author, the late Charles Coghlan. Gertrude Coghlan as Celia Price played with rare refinement and skill. Andrew Johnson gave a careful and interesting portrayal of Clarence W. Bankson. Thomas MacLarny and Charles Chappelle were excellent. His Excellency the Governor 3. Sousa's Band appeared before a large and enthusiastic audience 5. James K. Hackett in The Prince of Jemima 6. Fourth Symphony concert, with Mr. Gebhardt, the Boston pianist, as soloist, called out the musical contingent 8. The programme, an exceedingly difficult one, was splendidly interpreted by the orchestra under Professor Parker. Sarah Cowell Le Moyne 9, 10. The Rounders 12. Mrs. Leslie Carter 15-17. Julia Marlowe 19. Way Down East 21-22. Ward and Vokes 23.—**NEW GRAND OPERA HOUSE** (G. B. Bunnell, manager): W. H. Van Buren, assistant manager; Stetson's U. T. C. to S. R. O. 1-3. There were two Evras and two Topsyas and dogs, ponies, and amusing things galore. All the comforts of home to large houses 5-7; on first-class. Dad in Harness (return) 8; full house. The skit has been improved and the specialties introduced help to round out the performance. Fun in a Boarding School 10. Dainty Durbach co. 12-14. Across the Pacific 15-17.—**ITEM:** Mrs. Charles Coghlan and Gertrude Coghlan were guests of honor at a supper given by Justice Ingersoll. Ethel Barrymore was entertained at luncheon and dinner while here. Mrs. Le Moyne will be the guest of Miss Ingersoll.

HARTFORD.—PARSONS THEATRE (H. C. Parsons, manager): The Rogers Brothers in Wall Street 1. Way Down East 2. 3 repeated the success it scored last season 8. R. O. Elroy Stock co. are filling a successful week 5-10 in North Light. Across the Pacific 12-14.—**HARTFORD OPERA HOUSE** (Jennings and Graves, managers): Chattanooga was suc-

cessfully presented 1-3. Col's First Regiment Band and the Rogers Brothers in Wall Street 1. A large audience. The Rogers 12-17.—**FOOT GUARD HALL:** Sousa's Band 6 to a large audience.

BRIDGEPORT.—PARK CITY THEATRE (G. B. Bunnell, manager): The Rogers Brothers in Wall Street 1. A large audience. The Rogers 12-17.—**FOOT GUARD HALL:** Sousa's Band 6 to a large audience.

WATERBURY.—POLK'S THEATRE (Jean Jacques and Knapp, managers): The Rogers Brothers in Wall Street 1. A large audience. The Rogers 12-17.—**FOOT GUARD HALL:** Sousa's Band 6 to a large audience.

NORWICH.—BROADWAY THEATRE (Mrs. W. Jackson, manager): The Rogers Brothers in Wall Street 1. A large audience. The Rogers 12-17.—**FOOT GUARD HALL:** Sousa's Band 6 to a large audience.

NEW BRITAIN.—BRISWYN LYCEUM (Gilbert and Knapp, managers): The Rogers Brothers in Wall Street 1. A large audience. The Rogers 12-17.—**FOOT GUARD HALL:** Sousa's Band 6 to a large audience.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): All the Comforts of Home 1. A large audience. The Rogers 12-17.—**FOOT GUARD HALL:** Sousa's Band 6 to a large audience.

SOUTH NORWALK.—HOTTS THEATRE (J. M. Hoyt, manager): Frankie Carpenter co. ended a week's engagement 3, having played to large houses. Jeffries-Sharkey fight pictures 8, 9. Dad in Harness 10. Harry Pepper 14. Chester De Vonde Stock co. 19-24.

MIDDLETOWN.—THE MIDDLESEX (Henry Engel, manager): A well pleased audience saw The Royal Box 3. Andrew Robson and Gertrude Coghlan were supported by a competent co. Sousa's Band in packed house 6. James K. Hackett in The Prince of Jemima 8.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Sousa's Band matinee 5; S. R. O. The Rogers 10, presenting first half of week The Girl from Mexico, Trilby, The Old Line Kilt, and The Wages of Sin. Second half of week The Girl from Mexico, Trilby, The Old Line Kilt, and The Wages of Sin. Two Jolly Rovers 15-17.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): My Mother-in-Law 3; a fair business. Stetson's U. T. C. 7; large business. Dad in Harness 10.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Dad in Harness 14.—**UNION THEATRE** (Volkmann Brothers, managers): Stetson's U. T. C. 8.

DERBY.—STELLING OPERA HOUSE (I. M. Hoyt, manager): The Rogers Brothers in Wall Street 1. A large audience. The Rogers 12-17.—**FOOT GUARD HALL:** Sousa's Band 6 to a large audience.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): Chester De Vonde Stock co. 12-17.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (George K. Bayless, manager): Bennett and Houston co. closed a week's engagement to good business 23. Chicago 7; fair performance. His Excellency the Governor 8. Morrison's Faust 10. Himmler's Ideals 12-17.

FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Woodward-Warren co. filled a successful engagement Jan. 29-3 in Beyond the City. The Midnight Masquerade, Why Jones Left Home 15. The Girl from Mexico, Trilby, The Old Line Kilt, and The Wages of Sin. Two Jolly Rovers 15-17.

KEY WEST.—SAN CARLOS OPERA HOUSE (Q. Charles Ball, manager): Spenser Dramatic co. Jan. 19-31 to big business; performances excellent. Mahan's Minstrels 5, 6. Leon Herman 16.—**ITEM:** Manager Ball made a flying trip to Havana 20 to book Mahan's Minstrels at the Payette Theatre. He reports good openings for comic opera, extravaganza and spectacles.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): The Rogers Brothers in Wall Street 1. A large audience. The Rogers 12-17.—**FOOT GUARD HALL:** Sousa's Band 6 to a large audience.

ATLANTA.—GRAND: James Young in Lord Byron Jan. 31; 1; pleased audience. The Earl Eye to big houses 6; every one delighted. James O'Neill 9, 10. West's Minstrels 12, 13. Willie Collier 14, 15. A Colonial Girl 16. Creston Clark 20. Padarewski 21. Viola Allen 22, 24. COLUMBIA: Peters Comedy co. 29-3; big business; every one pleased. Side Tracked 9-10. Aubrey Dramatic co. 12-24.

SAVANNAH.—THEATRE (Sidney H. Wells, manager): Primrose and Pockett's Minstrels Jan. 29; good business; performance excellent. Stewart Robinson in Oliver Goldsmith 8. R. O. COLUMBIA: Peters Comedy co. 29-3; big business; every one pleased. Side Tracked 9-10. Aubrey Dramatic co. 12-24.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): James Young in Lord Byron 3; packed house. The play was beautifully staged. Hamilton W. Mable 12. West's Minstrels 14. A Colonial Girl 15. Max O'Reil 20. Two Jolly Rovers 23. Scott's Minstrels 27. The Harlan 28.

BRUNSWICK.—NEW OPERA HOUSE (E. D. Wolfe, manager): Mahan's Minstrels; good gallery business; inferior show. A Texas Steer 23. Faust 1. Ward and Vokes 6.—**ITEM:** Professor Deal, leader of the Brunswick Hotel orchestra, has copyrighted a three-act opera, Barbas.

WAYCROSS.—JOHNSON OPERA HOUSE (F. B. Trent, manager): Side Tracked 1; house fair; performance fair. Chapman-Warren co. 5-6 in Man and Wife. The Rogers Brothers in Wall Street 1. A large audience. The Rogers 12-17.—**FOOT GUARD HALL:** Sousa's Band 6 to a large audience.

AMERICUS.—GROVER'S OPERA HOUSE (George H. Fields, manager): Side Tracked 3; small but pleased audience. Wiedemann's Comedians opened for a week 5.

CORDELE.—OPERA HOUSE (J. H. Shipm, manager): Side Tracked to a large and delighted audience 2. Gordon's Minstrels 16. Wiedemann's Comedians 19, 20.

AUGUSTA.—GRAND OPERA HOUSE (W. L. Brenner, manager): Stuart Robinson 7 canceled. Side Tracked 14.

DAWSON.—SALE-DAVIS OPERA HOUSE (J. B. Kendrick, manager): Scott's Minstrels 9. Wiedemann's Comedians canceled 19, 20.

ROWE.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): What Happened to Jones Jan. 30; good business. Side Tracked 7. Scott's Minstrels 14.

RAINSBIDGE.—OPERA HOUSE (J. I. Subers, manager): Dark.

COLUMBUS.—SPRINGER OPERA HOUSE (Springer Brothers, managers): Side Tracked 5.

NEWNAN.—RESE OPERA HOUSE (A. C. Pease, manager): Scott's Minstrels 12.

IDAHO.

WALLACE.—MASONIC TEMPLE (M. J. Flor, manager): The Hottest Coon in Dixie to good house Jan. 20.

BOISE CITY.—COLUMBIA THEATRE James A. Pinney, manager: Sowing the Wind 1. The Little Minister 10. James K. Hackett-Hanford co. 23, 24.

POCATELLO.—PACIFIC THEATRE (L. B. Kinport, manager): Sowing the Wind 3. The Little Minister 21.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): The Woodman 3.

ILLINOIS.

GALESBURG.—AUDITORIUM (Chamberlain, Knott and Co., managers): Walker Whitehead in The Red Co. made played a good house. Williams and Walker in The Policy Players did good business 3;

co. excellent. Imperial Stock co. opened for a week 5, presenting Eagle's Nest to S. R. O.; satisfaction given. A Poor Relation 13. Next Door 14. Have You Seen Smith 17. Two Little Vagrants 17. A Lady from India 20. Under the Dome 21. Devil's Auction 22. The Heart of Maryland 24. Sousa's Band 26. A Stranger in New York 27.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (George Chatterton, manager): Keller 1; large and pleased audience. The Adventure of Lady Ursula 2. Francis Drake has many friends here who enjoyed her acting and that of William Morris; rest of co. was fair; full house. Next Door 3; small audience; performance, apart from the acrobatics, poor. At the White Horse Tavern 10. The Musketeer 12. Have You Seen Smith 13. Under the Dome 14. Don't Tell My Wife 15. You Yonson 17.

PEORIA.—GRAND OPERA HOUSE (Chamberlain, Harrington and Co., managers): Keller 2. Fined and gave satisfaction. The Adventure of Lady Ursula 3; good business; co. very good. My Friend from India 4; big business. Williams and Walker packed the theatre 5. Next Door 6 did average business and was good in structure.—**AUDITORIUM THEATRE** (Chamberlain): Keller 2. Fined and gave satisfaction. The Adventure of Lady Ursula 3; good business; co. very good. My Friend from India 4; big business. Williams and Walker packed the theatre 5. Next Door 6 did average business and was good in structure.—**AUDITORIUM THEATRE** (Chamberlain): Keller 2. Fined and gave satisfaction. The Adventure of Lady Ursula 3; good business; co. very good. My Friend from India 4; big business. Williams and Walker packed the theatre 5. Next Door 6 did average business and was good in structure.—**AUDITORIUM THEATRE** (Chamberlain): Keller 2. Fined and gave satisfaction. 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ST. CATHARINES.—GRAND OPERA HOUSE
(G. M. Wilson, manager): Marks Brothers' co. 5-19.

[illegible]

THE SURPRISES OF LOVE: New York City Jan. 22—Indefinite.

THE THREE MUSKETEERS: Boston, Tex., Feb. 13. Cleveland, 15. Houston, 16. Austin, 17. New Braunfels, 18. San Antonio, 20. El Paso, 22. Tucson, Ariz., 24.

THE TROUBLE PARTY: Jacksonville, Fla., Feb. 13. New York City, 14. Boston, 15. Youngstown, O., 16. Warren, 17. Troy, N. Y., 19. Saratoga, 20. Johnston, 21. Home, 22. Utica, 23. Newark, N. J., 24. March 3.

THE VILLAGE POSTMASTER: J. Wesley Rosenquest, mgr.: Brooklyn, N. Y., Feb. 5-17. Cleveland, O., 19-24. Cincinnati, 26-March 2.

THE WHITE SLAVE: (Campbell-Caldwell, mgr.): Bethlehem, Pa., Feb. 13. Boston, N. J., 14. Paterson, N. J., 15. New York City, 16. Saratoga, 20. Johnston, 21. Home, 22. Utica, 23. Newark, N. J., 24. March 3.

TIMOTHY CLARA: Butte, Mont., Feb. 21-24.

THROUGH THE BREAKERS: Minneapolis, Minn., Feb. 12-17.

TOLL GATE INN: (Wm. Malley, mgr.): St. Paul, Minn., Feb. 13-14. Minneapolis, 15-17. W. Superior, Wis., 19. Duluth, Minn., 20. St. Cloud, 21. Grand Forks, N. D., 22. Fargo, 23. Billings, Mont., 27. Bozeman, 28.

TWO JOLLY ROVERS: Bridgeport, N. J., Feb. 12-14. Bristol, 15. Meriden, 16. Greenwich, 17. White Plains, N. Y., 18. Mt. Vernon, 21. Paterson, N. J., 22-24. Lynn, Mass., March 1-3.

TOWN LAMPS: (A. G. Scammon, mgr.): Fulton, N. Y., Feb. 13. Newark, 14. Montreal, Can., 19-24. Utica, 25-28.

TWO LITTLE VAGRANTS: (Edward C. White, mgr.): Marshalltown, Ia., Feb. 13. Cedar Rapids, 14. Burlington, 15. Galveston, 17.

TWO MARSHES: (M. S. Charles E. Schilling, mgr.): Barnstable, O., Feb. 13. Cambridge, 14. Marietta, 15. Athens, 16. Pomfret, 17. Gaiterburg, 19. Charleston, W. Va., 20. Huntington, 21. Ashland, N. Y., 22. Mayfield, 23. Paris, 24. Mt. Sterling, 25. Winchester, 27. Richmond, 28.

THE WORLD AGAINST HER: (Agnes Wallace Villa): Gas City, Ind., Feb. 13. Grove Point, 15.

UNCLE TOM'S CABIN: (A. L. Martin, sole owner and mgr.): Newark, N. J., Feb. 12-17.

UNCLE TOM'S CABIN: (Burke): Lincoln, Neb., Feb. 13.

UNCLE TOM'S CABIN: (Stetson): Danbury, Conn., Feb. 13. Port Chester, N. Y., 14. Bridgeport, Conn., 15-17.

UNCLE TOM'S CABIN: (Young Brothers): Ironwood, Mich., Feb. 13. Bozeman, 14. Bayfield, Wis., 15. Washburn, 16.

UNDER THE DOME: (Eastern): Lincoln J. Carter, prop.: Martin Golden, mgr.: Johnston, N. Y., Feb. 13. Gloucester, 14. Plain, 15. Little Falls, 16. Home, 17. Weedsport, 19. Auburn, 20. Penn Yan, 21. Canastota, 22. Batavia, 23. Niagara, 24.

UNDER THE DOME: (Western): Lincoln J. Carter, prop.: Frederic Kimball, mgr.: Beardstown, Ill., Feb. 13. Springfield, 14. Decatur, 15. Clinton, 16. Bloomington, 17. Peoria, 18. Canton, 19. Monmouth, 20. Galesburg, 21. Rock Island, 22. Princeton, 23. Ottumwa, 24. La Salle, 25. Springfield, 26. Dixon, 27. Freeport, March 1. Rockford, 2. Belvidere, 3.

UNDER THE DOME: (St. Louis, Mo.): Feb. 12-17. Kansas City, 19-24. Omaha, Neb., 26-March 3.

VALENTINE STOCK: (Robert A. Evans, mgr.): St. John, N. B.—Indefinite.

VAN DYKE AND KATY: (H. Walter Van Dyke, mgr.): Oakland, N. Y., Feb. 12-17.

VINCENT STOCK: (G. Bert Rodney, mgr.): Chillicothe, Mo., Feb. 12-14. Cameron, 15-17.

WATTS' COMEDY: (James R. Watts, mgr.): Lowell, Mass., Feb. 12-17. Brockton, 19-March 3.

WATTS' NEW STOCK: (Grange, N. J., Feb. 12-17. Poughkeepsie, N. Y., 19-24. Newburgh, 26-March 3.

WATTS' BLANCHER: (A. H. Macdonald, mgr.): Boulder, (then Stock) mgr.: Cripple Creek, Col., Feb. 12, 13. Pueblo, 14, 15. Colorado Springs, 16. Cheyenne, Wyo., 17. Salt Lake City, U. S., 19-21. Ogden, 22, 23. Portland, Or., 26-28. Tacoma, Wash., March 1, 2, 3.

WATTS' LITTLE STOCK: (Glen Falls, N. Y., Feb. 12-17. N. Adams, Mass., 19-24. New Britain, Conn., 26-March 3.

WARD AND FOKER: New Haven, Conn., Feb. 23.

WARD AND WATTS STOCK: William, Minn., Feb. 15-17.

WARD, FREDERICK: (Clarence M. Bruce, mgr.): Denver, Col., Feb. 12-17.

WARNER COMEDY: (Geo. R. Warner, prop. and mgr.): Unionville, Mo., Feb. 15-17.

WAY DOWN EAST: (William A. Brady, mgr.): New York City Nov. 15—Indefinite.

WAY DOWN EAST: (No. 1): Baltimore, Md., Feb. 12-17. New Haven, Conn., 21, 22.

WALTERS, JULE: (M. Vernon, O., Feb. 14. Ashland, 15. Lorain, 16. Newark, 17. Battle Creek, Mich., 21. Grand Rapids, 22. C. 3.

WHAT HAPPENED TO JONES: Atchison, Kan., Feb. 13. Fall City, Neb., 14. Beatrice, 15. Nebraska City, 16. Lincoln, 17. Omaha, 18.

WHAT HAPPENED TO JONES: (Northern): W. H. Wright, mgr.: St. Albans, Vt., Feb. 13. Bennington, 14. Greenwald, N. Y., 15. Gloverville, 16. Johnston, 17. Chatham, 18. Ballston, 20. Cohoes, 21.

WHITFIELD, WALKER: Toledo, O., Feb. 20, 21.

WHO IS WHO: (W. W. Blair, mgr.): Salt Lake City, U. S., Feb. 12-14. Ogden, 15. Sacramento, Cal., 17. San Francisco, 19-24.

WHY SMITH LEFT HOME: (Eastern): St. Louis, Mo., Feb. 12-17. New York City, 19-24.

WHY SMITH LEFT HOME: (Western): R. B. Satter, mgr.: Memphis, Tenn., Feb. 12, 13. Little Rock, Ark., 14. Hot Springs, 15. Prescott, 16. 17.

WILSON, GEORGE: (A. H. Macdonald, mgr.): Feb. 12-17. Cripple Creek, 19. Marion, 21-23. Rome, 26-March 3.

WILSON, GEORGE: (R. D. Davenport, mgr.): Norwich, Conn., Feb. 15-17.

WOODWARD-WARREN: Birmingham, Ala., Feb. 12-17.

YOUNG, JAMES: Columbia, Ga., Feb. 12, 13. Montgomery, Ala., 14, 15.

YOUNG, JAMES: Hartford, Conn., Feb. 12-14. New Haven, 15-17. Newark, N. J., 19-24. Jersey City, 26-March 3.

YOUNG, JAMES: (No. 2): Charles Frohman, mgr.: Duluth, Minn., Feb. 14. Eau Claire, Wis., 17.

OPERA AND EXTRAVAGANZA.

ABORN, MILTON, COMIC OPERA: Philadelphia, Pa. Indefinite.

BLACK PATTS' THEATRE: (Vocal and Nola, mgr.): Concord, N. H., Feb. 13. Sioux City, Ia., Feb. 14. Dodge, 15. Des Moines, 16. Cedar Rapids, 19. Davenport, 20. Burlington, 21. Quincy, Ill., 22. Hannibal, Mo., 23. Springfield, Ill., 24. St. Louis, Mo., 26-March 3.

BOSTONIAN THEATRE: San Francisco, Cal., Feb. 5-24. Oakland, 26. San Jose, 28. Stockton, March 1. Sacramento, 2. Fresno, 3.

CASTLE SQUARE OPERA: (Henry W. Savage, prop.): New York City Oct. 2—Indefinite.

CASTLE SQUARE OPERA: (Henry W. Savage, prop.): Chicago, Ill., Sept. 25—Indefinite.

CASTLE SQUARE OPERA: (Henry W. Savage, prop.): St. Louis, Mo., Nov. 6—Indefinite.

CHICAGO OPERA: (Henry W. Savage, prop.): 14. Marietta, 15. Shoggon, 16, 17.

CHRIS AND THE WONDERFUL LAMP: New York City Jan. 1-Feb. 24.

DANIEL, FRANK: (Katie La Shelle, mgr.): Boston, Mass., Feb. 12-March 3.

DESHON OPERA: Newark, O., Feb. 12-17.

DE ANGELIS, JEFFERSON: (John F. Stocum, mgr.): Union City, Ind., Feb. 12, 13. Lima, O., 14. Fort Wayne, 15. Toledo, 16. Sandusky, 19. Marion, 20. Massillon, 21. Mansfield, 22. Toledo, 23, 24. Detroit, Mich., 26-March 3.

GRAND OPERA: (Maurice Grau): New York City Dec. 18-March 12.

HERALD SQUARE OPERA: Camden, S. C., Feb. 12, 13. Sumter, 14, 15. Florence, 16, 17.

HOPPER, DE WOLF: (E. R. Reynolds, mgr.): Long Beach, Cal., Feb. 12-17.

JACK AND THE BEANSTALK: (F. Price, mgr.): Nashville, Tenn., Feb. 12, 13. Chattanooga, 14. Knoxville, 15. Lexington, Ky., 16, 17.

LOUIS BRIDGEMAN: (Santa Fe, N. M., Feb. 13. Los Angeles, 14. Gallup, 15. Winslow, Ariz., 16. Flagstaff, 17. Williams, 18. Jerome, 20. Prescott, 21. Kingman, 22. Needles, Cal., 23. Handsburg, 24. Pomona, 25. Riverside, 27. Santa Ana, 28. Anaheim, 29. Fullerton, 30. Pasadena, 31. Santa Monica, 32. Long Beach, 33. Newport, 34. Torrance, 35. Redondo Beach, 36. Hermosa Beach, 37. San Pedro, 38. Long Beach, 39. Torrance, 40. Redondo Beach, 41. Hermosa Beach, 42. San Pedro, 43. Long Beach, 44. Torrance, 45. Redondo Beach, 46. Hermosa Beach, 47. San Pedro, 48. Long Beach, 49. Torrance, 50. Redondo Beach, 51. Hermosa Beach, 52. San Pedro, 53. Long Beach, 54. Torrance, 55. Redondo Beach, 56. Hermosa Beach, 57. San Pedro, 58. Long Beach, 59. Torrance, 60. Redondo Beach, 61. Hermosa Beach, 62. San Pedro, 63. Long Beach, 64. Torrance, 65. Redondo Beach, 66. Hermosa Beach, 67. San Pedro, 68. Long Beach, 69. Torrance, 70. Redondo Beach, 71. Hermosa Beach, 72. San Pedro, 73. Long Beach, 74. 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TELEGRAPHIC NEWS

CHICAGO.

Attractions Announced—Doings of Players at the Lakeside.

(Special to The Mirror.)

CHICAGO, Feb. 10. We have had just two days of sleighing this week, and then the floods came and we were for two days, while now we are skating in another freeze-up. Nevertheless the theatres have been filled at every performance. At the Grand Opera House Children of the Ghetto has attracted very large audiences. Wilton Lackaye's magnificent portrait of the old rabbi has won very high praise, while the acting of the well-balanced cast could not be bettered. Robert Edeson left early in the week to join Sarah Cowell Le Moyne, who opened in her new play at New Haven last evening. To-morrow night Arizona returns to the Grand for a week, and on Feb. 19 Mrs. Fluke's engagement in Becky Sharp begins.

People who acquired "the M-Vicker habit" during the run of Quo Vadis, which, by the way, took \$97,000 in eight weeks, have been packing the theatre nightly since the arrival of the wonderful Keilar. He has but a single week, and to-morrow night Manager Lill brings back his big production of Sporting Life for a short run, after which Andrew Mack appears.

Francis Wilson put on Erminie at the Columbia for his last week. The Irving sale opened Tuesday with a long line and a ton of mail orders. The engagement begins Monday evening and is for three weeks. The first two weeks will be devoted to Robespierre and the last to repertoire.

Mr. and Mrs. Kendal have been pleasing large audiences at Powers' in The Elder Miss Blossom. Next week they will present for the first time in America, Sydney Grundy's The Greatest of These. W. H. Crane will follow Feb. 19.

The Castle Square Opera company has had an immense week at the Studebaker with old H. Trovatore. Next week La Traviata is the bill, and on Monday evening the three hundredth Castle Square performance in Chicago will be celebrated by the distribution of silver souvenirs.

"Ted" Lyons, the Nero of Quo Vadis, has sent me his photo in costume, lyre in hand, and has labeled it "the Scotch balladist." And I have also another reminder of Quo Vadis in the shape of a costume photo of Arthur Forrest as Petronius.

Paderewski did fairly well in his first two concerts here, and the Chicago Orchestra management arranged to have him appear at the Auditorium Thomas concert this afternoon and evening.

Petschikoff will appear at Central Music Hall next Saturday afternoon with his wife, who was a Miss Shober, of Chicago.

At the Dearborn Theatre next week the stock will follow Trilby with a revival of A Gilded Fool, and the Hopkins stock will give sixth anniversary souvenirs to follow Cumberland Id.

To-morrow afternoon A Trip of Steel and A Romance of Coast Hollow will exchange places for the week, the former going to the Criterion and the latter to the Bijou.

Adolf Philipp, the clever German comedian, is still drawing well at the Lyric, where he opens his third week to-morrow in The New York Brewer. And a man who can play a New York Brewer for three weeks shows wonderful endurance.

After a big week of M. Fadden's Bow of Flats at the street Northern, the Rays will appear there to-morrow in A Hot Old Time.

Ben Hendricks in A Genuine Gentleman will follow Midnight in Chinatown over at the Academy of Music to-morrow.

Manager Ward, of the Alhambra, had a big testimonial last Monday night. The City of New York lent the card.

Before long Manager Hopkins promises a big production of Quo Vadis by his stock company.

Martin Julian, who is a partner with Jim Hutton in the Lyric here, has secured a six-year lease of the Auditorium in Peoria, Ill., and is looking about for other theatres to conquer.

The Battle of Mania has had the longest and most successful run of any cyclorama seen here.

One night last week a crowd of about twenty-five men marched past the main police station of my district, and nearly every man carried a satchel. The close observer could see that each satchel was full of holes. The sergeant thought at first that it was a stranded minstrel company tramping into town, and all would have gone well had not a game rooster stuck his combed head out of a hole in one of the satchels and crowed lustily at the policeman. As a result, the troupe was "shadowed," and I had thirty-four chicken fighters before me in court the next morning.

—BESS HALL.

BOSTON.

The Week's Bills—Proposed New Sunday Regulations—Elks' Benefit.

(Special to The Mirror.)

BOSTON, Feb. 10.

Next week will see a number of important changes of bills, but equally important attractions will remain additional weeks here, so that interest will be divided.

The only new production will be at the Columbia, where Mam'zelle Awkins, by Richard Carle and Herman Perlet, will be given by the company under management of Alfred E. Brown. Paula Edwards will play the leading character, and the supporting company is well balanced.

A Stranger in a Strange Land will be another newcomer to Boston, but its engagement at the Park is for one week only.

Frank Daniels will open his engagement in The Amer at the Tremont, where he is a magnet for the regular patrons of the house.

John Drew will come to the Hollis with The Tyranny of Tears. The presence of Ida Conquest in his company is one of the novelties of the engagement.

Ward and Vokes will be at the Grand Opera House with their new play, The Floor Walkers, and with the Daily Sisters in leading characters.

The Bells of Hadenere has made such a success at the Castle Square that it will be continued by the stock for another week at least.

The Great Baby keeps up its successful engagement at the Boston.

The Girl from Maxim's will be continued at the Museum for at least a fortnight longer.

Blue Jeans will continue its Boston success with a production by the stock at the Bowdoin Square.

The Man Without a Country was a hit at the Grand this week with its cake walk additions.

The last of the litigation in regard to the estate of the late John Stetson, the theatrical manager, has come, and the controversy is at an end. The case of Mrs. Katherine Shirley, who claimed to be the daughter of the late Mrs. Kate Stetson, came up in the equity session of the Superior Court, but she was not present and was not represented by counsel, and consequently the cases were thrown out of court and nonsuits were entered.

William H. Crane has already received the scenery of David Harum, completed, although the play will not be produced before May.

The aldermen have devised a beautiful scheme of graded theatre licenses, \$1,500, \$1,000, and \$500 respectively. They will call the managers to a conference next Monday, but meantime the papers have been ransacking them in a most emphatic fashion.

The Playgoers Club is a thing of the past. There was a balance in the treasury, but the members decided to disband. Rev. J. H. Wiggin was the president of this Phoenix-like organization which rose from the ashes of its namesake, whose five o'clock teas and exhibitions of real actors were the talk of the town.

Alfred E. Arons was in town last week, and there was a revival of the rumor that he is to have a new theatre in this city. One paper had an interview with a man who was in Egypt at the time stating that the theatre would certainly be built.

W. B. C. Fox, who made one of the great hits in the Oude theatre this week, has received a number of offers from managers for professional positions, and his friends would not be surprised to see him go on the stage.

Mabel Spencer has been engaged as understudy for Leonora Givner at the Castle Square.

Ins Hammer Hards made a decided success at a revival given at Brattle Hall, Cambridge, this week. Mrs. Hards was one of the assistants, but she easily

made the hit of the evening by her capital bits of reading. I am waiting to see her make a monologue out of her imitations of famous actors. It should be a treat.

Grace Hanson, of The Girl from Maxim's, is a Lowell girl, and one night this week a large party of her friends in that city came down to see her play. Special cars were chartered going and coming, and the party was one of the largest that the Museum had ever known to come such a distance.

William Courtleigh's final week in Boston was a repetition of the ecstatic intentions paid to him and his wife by the many friends made during the Summer at the Castle Square.

Christie Macdonald made a hit when she appeared at the Columbia in the title role of Princess Chic.

The Elks' benefit was a great success this week, and the big Boston was packed from noon to night. The chief feature was the balcony scene from Romeo and Juliet, splendidly acted by William Courtleigh and Percy Baswell, who were splendidly received. There were volunteers from every theatre, and the disappointments were few indeed. L. J. McCarthy, manager of the Park, was in charge of the stage, which accounted for the smoothness of the performance.

Grace Atwell has returned to New York.

PHILADELPHIA.

Few Changes at the Combination Theatres—Stock and Vaudeville Bills.

(Special to The Mirror.)

PHILADELPHIA, Feb. 10.

Richard Mansfield has drawn immense houses to the Walnut Street Theatre with The First Violin. For the second and last week, Cyrano de Bergerac, Boanerges, A Parisian Romance, Arms and the Man, Dr. Jekyll and Mr. Hyde are the announcements. The Belle of New York, Feb. 19.

Three Little Lambs caught on in great style at the Auditorium, captivating cultured audiences. It is considered the brightest and best played musical comedy of the season. Next week Hello, Bill. Manager Wm. J. Gilmore has completed his bookings for the rest of the season. All are first-class attractions equal to any that have appeared at this popular theatre.

The Park Theatre, with What Happened to Jones, had large patronage. In an excellent company George Larsen, Walter Lennox, Sr., Vivian Townsend, Dorothy Hammack and Juliet Sager were prominent. Three Little Lambs, at the Auditorium this week, will be transferred to this theatre, Feb. 12, for one week. The Katzenjammer Kids, Feb. 13. Quo Vadis, Feb. 26.

E. H. Sothers and Virginia Howard will begin their second and last week at the Broad Street Theatre on Monday with the first representation in this city of The Sunken Bell, for four performances, with The King's Musketeer for rest of the week. Annie Russell, Feb. 19. Julia Arthur, March 5.

The Rogers Brothers in Wall Street at the Chestnut Street Theatre, remaining another week. A Runaway Girl, Feb. 19.

The Man in the Moon inaugurates its second and last week at the Chestnut Street Opera House, Feb. 12. The cast, with the exception of Sam Bernard, is a disappointment. Mrs. Langtry, Feb. 19.

Michael Strogoff will be presented by the Durban-Sheeler Stock company at the Girard Avenue Theatre next week. Business this week with The Masqueraders has been at the top notch.

Forepaugh's Theatre for next week has The Dancing Girl, with Florence Roberts and John J. Farrell in the leading roles, supported by the stock company.

Remember the Maine will be the card at the National Theatre week of Feb. 12.

Shadows of a Great City is to be the offering next week by the Standard Theatre Stock company, with vaudeville between the acts. Mortimer Snow and Charlotte Tittell are established favorites at this house.

The People's Theatre will offer Devil's Island next week.

Dumont's Minstrels at the Eleventh Street Opera House will have a new burlesque, entitled A Raid in Chinatown. The boy soprano, the Poster Girl, and The Girl with the All-Burnt Hair are retained as special features. Patronage continues deservedly large.

Annie Fuchring, the eminent German actress, made a great impression with Gustave Amberg's company at the Arch Street Theatre this week. She appeared in Maria Stuart and Deborah to large audiences. To-night she appears in Magda.

Manager William J. Gilmore may be interested peculiarly in the new local baseball club now being organized by the American Association.

A big bill is announced at the Grand Opera House for next week. It includes Ezra Kendall, Mr. and Mrs. Sidney Drew, Waterbury Brothers and Tenney, the Thrope Bros, Grapewin and Chance, Clara Vance, the O'Brien Trio, McCabe, Sabine and Vera, Williamson and Stone, and the Jacksons.

Milton Aborn's Opera company at the Star Opera House is constantly growing in favor.

Next week Cavalleria Rusticana and Pinafore will form the operatic portion of the continuous performance. In addition there will be a number of vaudeville acts.

At Keith's Theatre, Houdini, the King of Handcuffs, is creating a genuine sensation, causing more wonderment than any magician of modern times. His trunk mystery is a wonderful trick. The announcements for week of Feb. 12 are Camille D'Arville, Minnie Palmer and company, Houdini, Thorne and Carleton, Dolan and Lenhart, Julius Keller, Dolph and Susie Levinso, De Haven and Male, the Vilona Sisters, Smith and Cook, Tom Ballantine, the Franklin Sisters, the Frederick Brothers, and the Biograph.

S. FERNBERGER.

ST. LOUIS.

The Week at the Playhouses—Sir Henry Irving Entertained—Current Topics.

(Special to The Mirror.)

ST. LOUIS, Feb. 10.

The Irving-Terry company drew large houses at the Olympic, and the engagement must be considered as one of the most successful of the present season. Monday evening William Greet's London company will again present The Sign of the Cross. The cast includes Charles Dalton, W. E. Bouney, Frank H. Westerton, Henry N. Wenman, Harry Child, Gertrude Boswell and Agnes Scott.

The Castle Square company has scored another success in Der Freischutz; the Wolf's Glen scene was one of the finest pieces of stage craft ever seen in the city. Next week we are to have that old favorite, The Chimes of Normandy, with the following in the cast: Adelaide Norwood, Gertrude Quinlan, Lillie Lancaster, Ada Mansfield, Harry Lackstone, Harry Davies, Homer Lind, Francis J. Boyle and Richard Jones.

Sporting Life did a fair business at the Century during the week. Sunday night we will have another chance to see Why Smith Left Home, with Maclyn Arbuckle, a St. Louis man, as the principal comedian, assisted by the following well-known people: F. W. Peters, D. Mason, M. B. Snyder, Hans Roberts, Miss Brandon Douglass, Mrs. E. A. Eberle, Miss Snyder, Gertrude Roosevelt, Anita Bridger, Blanche Carlyle and Mrs. Annie Yeaman.

At the Columbia, Ezra Kendall, with a new budget of jokes, and Thorne and Carleton, in a new sketch, entitled The Intruder, were the features of this week's bill. Among the entertainers Manager Tate offers his patrons next week are: Cawthorn and Forrester, George Fuller Golden, St. Onge Brothers, Charles S. Knight, Meakin and Kopier, Baby Ruth Roland, Fitzpatrick, Family, Merritt and Mardock, Constantine Sisters, Hamilton Hill, John and Nellie Welsch and Harrigan.

The Rays in A Hot Old Time have worked hard at the Grand this week, and they leave St. Louis to-night with their bank account considerably increased as a reward for their services.

A Stranger in New York, but not a stranger in St. Louis, comes to the Grand to-morrow afternoon with Paul F. Nicholson, Jr., Harry Rogers, Tom Martin, Charles Hooker, Sydney Grant, Miss Nor-

ton, Marie Denbi, Sallie Kirby and Charlotte Stalle in the cast.

Joe Murphy did an enormous business at Havlin's in Shaun Rhue and The Kerry Gow the past week, in fact he played to the capacity of the house at every performance. The coming week Manager Garen offers Under the Red Robe, with the following in the cast: Paul Caseneuve, James R. Garey, E. R. Ames, Robert A. Bennett, Amelia Gardner, Mary Aquith, Libbie Moore and Helen Martineau.

The County Fair, with Nell Burgess in his original character of Abigail Prue, played to big houses twice a day during the week at Hopkins. At Sunday's matinee Manager Gumperts will present his new leading woman, Isabelle Evesson, in Du Maurier's famous play, Trilby. Maurice Freeman will play Svengali. The vaudeville bill will be headed by Melville and Stetson.

Fred Irwin's Burlesquers drew the usual business to the Standard during the week. The Majestic Burlesquers follow, with the Todd-Judge family, three Merrills, Kolb and Dill, Marie Beaupre and the Mitchell Sisters as features of the bill.

The Choral-Symphony Society gave their sixth concert of the season at the Odeon on Thursday evening. An innovation in the programme was the introduction of the finales of two great operas, the climaxes of the work in which they occur. The finale of the fourth act of Mephistopheles, that never had been heard in St. Louis, and the first act in Lohengrin, were performed by the Symphony Orchestra of fifty-five musicians, the chorus of 250 voices, and the following soloists: Johanna Gadsdill, the great German prima donna; Jessie Ringen, Harry J. Fellows, Frank King Clark, M. B. Griffith and Homer Moore. In addition each of the soloists was heard in an aria. This society is a great credit to St. Louis and their concerts are always attended by the fashionable set of our city.

Paderewski was in St. Louis on Wednesday, en route to Kansas City. He will return here early next week and give recitals at the Odeon on Thursday evening and Saturday afternoon.

Sir Henry Irving celebrated his sixty-second birthday in our city on Tuesday.

The Morning Choral Club gave their first private concert of the present season at the Odeon Theatre, Tuesday evening, before a very large audience. The soloists were Mrs. Seabury C. Ford, of Cleveland, Ohio, soprano, and Mr. Charles Humphrey, tenor.

George Middleton, of Chicago, who has an interest in the Columbia, Grand and Havlin's in this city, was here this week.

Colonel John D. Hopkins has been in town for several days arranging for a number of improvements to be made at Forest Park Highlands, his Summer amusement gold mine.

Marion Elmore, who was quite a favorite in the Imperial Stock company last season, has a part in Sporting Life at the Century this week.

The University Club members gave a reception on Thursday afternoon, between the hours of 3.30 and 5, at their beautiful club house on Grand Avenue, in honor of Sir Henry Irving and Ellen Terry. President Lionberger, of the club, introduced the distinguished guests to the club members and their friends who were fortunate enough to receive invitations. J. A. NORRIS.

WASHINGTON.

The Greatest Thing in the World—Elks Exchange Courtesies—Collier's Popularity.

(Special to The Mirror.)

WASHINGTON, Feb. 10.

Next Monday night at the Columbia Theatre Sarah Cowell Le Moyne will appear, under the management of Liebler and Company, in The Greatest Thing in the World, by Harriet Ford and Beatrice De Mille. The box sheets indicate a lively interest being taken in the new production, the sale for the opening night's performance being very large.

Primrose and Dockstader's sterling minstrel organization is the announcement for Monday at the New National Theatre. A week of genuine fun and merriment and large receipts is expected by Manager James H. Decker.

Over the Fence, featuring John C. Rice and Sally Cohen, is the Academy of Music offering. Also in the cast are the Olympia Quartette, Hugh Mack, M. J. Sullivan, Peter Randall, and William Keough, the Bicknell Duo, Beale Montgomery, Moret Jerdew, Kitty Lamp, and Pearl Torrine.

Carl A. Haswin presents A Lion's Heart at the Lafayette Square, commencing Monday. Carroll Daly, Charles Lee, E. A. Cromwell, George Beebe, Mrs. Haswin, and Helen Gilmore are members of the company.

The underlines for week of Feb. 19 are: The New National, E. H. Sothers; Columbia, The Man in the Moon; Lafayette Square, Three Little Lambs, and Academy of Music, Devil's Island.

A committee of Baltimore Lodge of Elks visited their Washington brethren during the lodge meeting and sprung a surprise in the presentation to the local body of a large, handsome, solid silver loving cup, the gift of Baltimore Lodge. It was in the nature of a return compliment, as Washington Lodge last year presented Baltimore with a silver water pitcher.

Accompanying the presentation was an invitation mounted in silver requesting the attendance of Washington Lodge as guests of Baltimore Lodge at the dedication of the latter's new lodge building on Washington's Birthday.

Willie Collier in Mr. Smooth during the past week at the Columbia played an excellent engagement. The comedian by his quaint methods in quiet comedy met with thorough appreciation.

Mr. Collier is steadily growing as a popular favorite.

The Strakosch Opera company, that will return the last of the month to the Lafayette Square for a season of six weeks, will make its reappearance in America. During the stay Manager Edgar Strakosch promises an extensive production of Faust.

Washington Lodge of Elks will give a banquet at the Ebbitt House Feb. 12, in commemoration of the eighteenth anniversary of its establishment.

JOHN T. WARDE.

CINCINNATI.

Great Success of Quo Vadis—Announcements for This Week.

(Special to The Mirror.)

CINCINNATI, Feb. 10.

The week just closing has been a gratifying one to all the managers and especially so to Messrs. Rainforth and Havlin, of the Grand, at which theatre Quo Vadis has broken the season's record and has had as many people as the house could hold for each performance. An extra matinee was suggested for Friday, but the actors were not willing to stand the strain. Next week Odette Tyler will be seen in Phroso.

Shore Acres will be given at popular prices at the Walnut, beginning Sunday afternoon, with a cast that includes Charles Craig, Atkins Lawrence, and Marion Cullen.

The Pike next will put on one of its hits of last year, An Enemy to the King. The company has been greatly enlarged to give an adequate presentation to this play, and scenery has been specially painted.

Monday night each woman in attendance will be presented with a photograph of Lilla Vane.

To-morrow afternoon at the Lyceum a star attraction is promised in Rose Melville as Sis Hopkins. Her coming here has been looked forward to with considerable interest, and a big house will undoubtedly greet her.

BALTIMORE.

Attractive Announcements All Around—The Landford-Strakosch Suit Settled.

(Special to The Mirror.)

BALTIMORE, Feb. 10.

Viola Allen and her company will present The Christian at Ford's Grand Opera House next week. The attraction following will be Sarah Cowell Le Moyne in The Greatest Thing in the World.

William A. Brady's company will appear in 'Way Down East at the Academy of Music. The play was

FRANK WORTHING.



Frank Worthing began his professional career only about ten years ago and then as assistant prompter in an obscure stock company in England. His first important engagement was in support of Sarah Thorne, in whose company he rose from the smallest roles to those most prominent. In 1890 he joined Mrs. Patrick Campbell, first appearing with her as Orlando in As You Like It. Then he succeeded the late Charles Coghlan as leading man with Mrs. Langtry, with whom he was seen as Anthony, Orlando, Claude Melnotte, Charles Surface and Lord Clancarty. An engagement followed with Charles Wyndham, after which Mr. Worthing came to America with Olga Nethersole. The late Augustin Daly promptly engaged him for his dramatic company here and he was seen in leading roles with Ada Rehan. A brief appearance followed in Sydney Rosenfeld's A House of Cards and then Mr. Worthing signed as leading man for the Frawley company, in which organization he made himself an established favorite on the Pacific Coast, playing a wide range of responsible roles with great success. Last season he returned to New York and won much praise for his fine work in support of Annie Russell in Catherine. This season he began in the leading role in Children of the Ghetto, and he is now making a conspicuous hit by his excellent portrayal of the title-role in David Belasco's comedy, Naughty Anthony, at the Herald Square Theatre.

very popular on its former visit here and will doubtless repeat its success. Richard Mansfield Feb. 19. The Queen of Chinatown will hold the stage of the Holiday Street Theatre. The Great Train Robbery follows.

Hazel Kirzke will be played at the Lyceum Theatre by Manager Albaugh's Stock company. Sarah Truax will appear as Hazel and Lizzie Morgan as Mercy, the mother of Hazel. The next bill will be The Princess and the Butter.

The suit of Amelia Landfried by her next friend, Peter Landfried, against Edgar Strakosch, manager of the Music Hall, was determined in the Court of Common Pleas a few days ago. The jury decided that the five trunks full of band music attached by Mr. Strakosch belonged to Ernest A. Couturier, leader of Gilmore's Band. The music is known as Gilmore's Military Band Music and was claimed by Mrs. Peter Landfried. Mr. Strakosch attached the music as the property of Mr. Couturier. The claim of Mr. Strakosch was for \$350 advanced to enable the members of the band to leave town after a series of concerts in Baltimore in the Summer of 1898, which proved unsuccessful in a monetary way.

HAROLD BUTLERIDGE.

MRS. LE MOYNE'S STELLAR DEBUT.

(Special to The Mirror.)

NEW HAVEN, CONN., Feb. 10.

Sarah Cowell Le Moyne made her debut as a star at the Hyperion Theatre last evening, under the management of Liebler and Company, in The Greatest Thing in the World, a new four-act play by Harriet Ford and Beatrice De Mille. New Haven is Mrs. Le Moyne's home city, and the Hyperion was crowded.

The Greatest Thing in the World is love, and on the theme of a mother's love the authors have written an interesting story of New York society life of to-day. Virginia Bryant is a wealthy widow with two sons, to whom she is devoted. Their father was a dissipated if good-natured man, and her constant dread is that her sons may have inherited from him an appetite for strong drink. In the case of the elder, Cecil, her fears are well-grounded, for in the opening scene, in Mrs. Bryant's ball-room, he is slightly under the influence of intoxicants, instead of publicly rebuking him or bursting into tears, his mother apparently joins in with his merry mood, and by skillful assumption of high spirits, though in reality her heart is almost breaking, as well as with her wit and social tact, she carries off the situation until the boy comes to his senses. But it appears that in his reckless speculation Cecil has fallen still lower. His younger brother, Harold, still under age and a cadet at Annapolis, has given Cecil a check for \$1,000, which the latter, in urgent need of money, has raised to \$10,000. Harold generously forgives this, but his stern old guardian, David McFarland, believes that Cecil should be punished.

McFarland has long been a suitor for Mrs. Bryant's hand, and she, regardless of the fact that her heart has already been given to his brother-in-law, Geoffrey Townsend, offers to marry him if he will forgive her erring son. Cecil is in love with Helen McFarland, the daughter of David, but she, although returning his love, rejects him because of his dissolute habits and the insult he has put upon her by appearing at the ball with her while intoxicated. The devoted mother's efforts are directed entirely toward redeeming and reinstating her prodigal son, and eventually she succeeds not only in accomplishing this, but in achieving her own happiness.

The verdict of the first night audience was distinctly favorable to star, play and players. The first act, though it has an effective climax, is rather talky at times, and will be bettered by the introduction of more action. The second act contains some excellently written dialogue. The third act is an unusually good one and should alone insure the success of the play. It is intensely dramatic and well constructed. There were seven calls after this act, and the authors appeared with the company. The comedy episodes are dainty and charming.

As Mrs. Bryant, a role written especially for her, Mrs. Le Moyne achieved an emphatic success. Her acting was forceful and she showed her versatility by rapid changes from the highly dramatic to light comedy. A company of unusual merit supported her. Henry Jewett gave a dignified and finished character study as David McFarland; Frederick De Bellville was satisfactory as Geoffrey Townsend; Robert Edeson did artistic work as Cecil; Walter Thomas as Harold, and Vermer Clarges as Dr. Chiselmurst were also excellent.

Katherine Gray's Helen McFarland was admirable. Hope Ross was delightful as Madge Chiselmurst, and Harriet Sterling won favor as Sarah McFarland. Others in the cast were Edwin James, Adelbert Knott, and Ethel Brooke Ferguson. The scenery, painted by Gates and Morgan, was beautiful.

JANE MARLIN.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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Largest Dramatic Circulation in the World.

LITTLE VIRTUE IN ADVICE.

THE MIRROR wishes to impress upon the
growing generation the fact that it has no
formula for stage aspirants to follow and
to state that each young man or woman
whose eyes are turned longingly toward
the theatre must work out his or her own
ambition.

Every day the mails bring to this journal
questions from stage aspirants, and there is
a monotony in the letters that suggests a
hopeless mediocrity in most of their writers.
A young man in Toledo asks, "Who can as-
sist me in getting a footing on the stage?"
Another, in Philadelphia, inquires, "How
can a young man get with a first-class com-
pany?" A Chicago youth inquires: "Will
you please tell me how a young man with-
out stage experience can get a position in
opera or farce-comedy?" To the first it
may be said that if his own ingenuity can-
not assist him in getting a footing on the
stage—presuming his belief that he has
some aptitude for the stage is well founded
—no advice will be of use to him. The
Philadelphia young man's ambition is in-
deed a soaring ambition. He would leap to
the top at a bound. The fact that he has
not common sense enough to know that
there is no place in a first-class company
for a novice disposes absolutely of any hope
that the profession may in the future profit
by his joining it. The Chicago youth's
query is of the same sort. What miracle
in the natural order of things does he ex-
pect to be performed in order that he,
"with no stage experience," may find a
place in either of two branches of stage
work, both of which require special natural
gifts and one of which requires long train-
ing? This young man would not, of course,
write to a medical journal to inquire how
he might become a practitioner without
training or experience, or hope to become a
lawyer at a leap. Yet he might as well
so write and hope as to expect that there
is some password that will admit him to
the stage fully equipped to take his place
among the players. The country is full of
young persons that expect to get on the
stage by hook or by crook, their egotism
solacing them with the idea that once there
they must succeed.

With this class of fool letters that comes
to THE MIRROR is another class, which,
though less immature, is also to be won-
dered at. A young woman in Boston, for
instance, writes: "What is the best course
to pursue in order to get on the stage? I
am not an ordinary stage-struck person.
My family were all at one time on the
stage, and some of them are still there." Why, then, does not this young woman ask
the members of her family who are on the
stage for advice as to how to get on the
stage? Surely she is but hunting abroad
for water to drink with a natural spring
at her very door. From a suburb of New
York comes this: "I am a Scotchman
lately landed in America, and have a fancy
to try the stage. I made a fair reputation
on the other side as an elocutionist and
amateur actor. How shall I get a trial
here?" This is a very good country for
foreign actors of ability, but not for ama-

teurs, unless they be titled. There is a
theatrical industry on mercantile—or per-
haps, more properly, on museum—lines
here that exploits titled amateurs, and it
would not, probably, balk at a man with
a title, even if he were not even an ama-
teur. But the poor amateur without dis-
tinctive cognomen has no advantage over
the native amateur, whose lines are almost
as hard, if he has professional ambition,
as those of the pure novice. Besides, this
Scotch sojourner does not disclose a vital
ambition. He says merely that he has "a
fancy to try the stage." He evidently looks
upon the stage as a makeshift. He will
not do. Any ambition that is to be com-
mended must be based on an absorbing de-
termination and impelled by enthusiasm.
A mere fancy begotten by accident and
lukewarmly pursued for a momentary pur-
pose will not adorn the field to which it is
directed nor benefit the man who pursues
it.

A proposition original in terms but one
of many of a kind comes from a young
man in Springfield, Mass., who writes:
"Would you advise a young man with a
full, rich and well-trained bass voice to
enter the theatrical profession?" Certain-
ly not, if the voice be his only asset.
With it and other necessary attributes he
might become a good actor or an opera
singer, but with it alone he would not
amount to much on the dramatic stage and
could not rise above a chorus position on
the lyric stage. Without the other attri-
butes this young man should not expect
to do anything in the theatre, and he could
not succeed even as an auctioneer unless
an alert wit were his also.

The paths that directly or indirectly lead
to the stage are almost as diverse as the
persons that seek the stage. It often hap-
pens that the person fitted by nature for
the stage and moved by an ambition vital
enough to promise success finds the way
to the theatre without specific advice, and
even in spite of admonition against the
theatre. If, instead of being fortunate
enough to become a good actor, such a per-
son should reach the pulpit, or appear at
the bar with distinction, he would find use
for many of the qualities of the actor, for
your great preacher or your great lawyer
—and perhaps even your great doctor—is
but a great actor in another field.

ALDERMANIC BLACKMAIL.

THE MIRROR last week cited several cases
in which theatres in minor cities have been
embarrassed by the imposition upon them
of excessive license fees by local law-
makers. In some cases boards of aldermen
have in this way sought to punish local
managers for refusing to give the mem-
bers of such boards free access to the the-
atres at all times, and in all cases these
lawmaking bodies have illustrated one of
the unfortunate results of clothing small
persons with a little authority.

Petty politics and the exercise of per-
sonal spites in contemptible ways are not
unusual among officials of small communi-
ties, but it is unusual to find aldermen in a
large city pursuing such small game as a
theatre pass persistently, or to see them
maliciously seek to punish managers who
refuse to issue passes upon demand. Bos-
ton, for instance, evidently has a board of
aldermen that would grace any one of such
small cities as Rome, N. Y., Wellington,
Kan., Little Rock, Ark., or Mahanoy City,
Pa., in all of which towns the governing
boards have oppressed their theatres by im-
posing upon them license fees which the
theatres cannot afford to pay, the animus
in several cases being plainly based on per-
sonal grievance.

A reliable newspaper in Boston—the
Transcript—announces that the aldermen
of that city have a scheme on foot so to
amend the ordinances as to require the
payment by the theatres of annual taxes
ranging from \$500 to \$1,500. The minimum
sum is too large to impose on any theatre
in Boston, and the maximum sum would
be nothing less than a "hold-up" in the
name of the municipality. It is said on
good authority that for years, up to within
a comparatively short time, the aldermen
of Boston have used the theatres of that
city to strengthen themselves with their
constituents, demanding and receiving from
managers many passes weekly to distribute
among their henchmen. The managers,
willing at all times to extend courtesies to
the aldermen and members of their fami-
lies—although there is really no reason
why an alderman should have access to a
theatre without buying tickets, as other citi-
zens do—at last rebelled against the use
of their enterprises for personal purposes
by aldermen, and declined further to honor
their demands for tickets. The proposed
law is the retaliation.

An alderman has no more right to use
the business of a theatre for his personal
ends than he has to use any other business

in a city. As well might he demand of a
clothing merchant garments with which to
clothe his henchmen, or from a meat man
or a grocer food for his friends. The press
and the people of Boston ought to rally to
the support of the theatre managers of that
city and rebuke such brigandage.

PERSONAL.



EMERY.—Edwin T. Emery, whose portrait
appears above, has won note in stock com-
panies for a great variety of work. He is
equally happy in serious, light comedy young
men and eccentric parts, and is one of the
most promising of the younger actors of the
day.

BELASCO.—David Belasco has secured from
the Century Company the dramatic rights to
John Luther Young's Japanese story, "Ma-
dame Butterfly," which he means to stage next
season. He went to Washington last week to
talk it over with Ythuan Ynohtna, the Jap-
anese stage-manager, who will collaborate in
the dramatization.

MCINTOSH.—Burr McIntosh's long stand-
ing suit against Henry C. Miner and Joseph
Brooks for alleged breach of contract was
dismissed last week in the Supreme Court in
this city.

CALVE.—Emma Calve will leave this week
for a brief rest in Florida.

MANSFIELD.—Mrs. Richard Mansfield (Be-
atrice Cameron) purchased last week her girl-
hood home in Troy, N. Y.

GOODWIN.—Mr. and Mrs. Nat C. Goodwin
(Maxine Elliott) emphatically denied last
week a report that Miss Elliott would star at
the head of her own company next season.

PACKARD.—Mrs. Beaumont Packard is ar-
ranging to visit London early in the Summer
to establish there a branch of the Packard Ex-
change. She will sail immediately after the
Spring business is over, and will be in the
British metropolis to witness the London de-
but of her daughter, Maude Winter, in the
production of *Zaza*.

LANGTRY.—Mrs. Langtry visited the New
York Stock Exchange on Thursday and sold
to the delighted brokers very many tickets for
her "concert tea," to be given to-day (Tues-
day) at Sherry's. The proceeds of the enter-
tainment will go to the Maine hospital ship
fund.

HACKETT.—James K. Hackett in *The Pride
of Jennico*, will follow Maude Adams at the
Criterion Theatre.

FITCH.—Clyde Fitch has regained his health
after a severe illness of several weeks.

THANHOUSER.—Edwin Thanhouse and Ger-
trude Homans were married on Feb. 8 at the
home of the bride's parents in Brooklyn, N. Y.

BERNARD.—Sam Bernard is going to play
the leading comedy role in *The Casino Girl*,
scheduled to follow *The Princess Chic* at the
Casino in a few weeks.

LACKAYE.—From a glance at the London
press notices of the recent production in that
city of the *Zangwill* play, the acting of Wil-
ton Lackaye as Reb Shemuel appears to have
been the most artistic feature of the event, as
viewed by the critics.

GREENE.—Walter D. Greene, who was es-
pecially engaged for six weeks by Clara
Thropp to succeed Frederick Bryton as leading
man, has returned to New York much pleased
with his Ibsen experiment.

HILLIARD.—Robert Hilliard has abandoned
his idea of starring in *Wheels Within Wheels*,
having been unable to secure the play. Mr.
Hilliard has therefore decided to play a few
engagements in vaudeville this Spring, appear-
ing in *The Littlest Girl*. Next season he will
star in Mr. Van Bibber.

RANKEN.—Mr. and Mrs. Frederick Ranken
sailed for Europe last Saturday on the
Patricia. They will remain for some time in
London, and after visiting the Paris Expon-
sition, will attend the performance of the Pas-
sion Play at Oberammergau and the Wagn-
erian festival at Bayreuth. They will re-
turn to New York in June.

HICKS.—Seymour Hicks may soon be seen
in this city in *My Daughter-in-Law*, along with
Ellaline Terriss, Fanny Brough and Herbert
Standing, who also were in its London cast.

THE THEATRICAL TRUST.

A New Orleans View.

New Orleans Harlequin.

Did the gentlemen who entered into this trust
to control the American stage do so out of a love
of art or for the money that such a condition
would insure them? If it has everything under
control, will it seek to give the people the very
best possible entertainment and art or the cheap-
est possible, compatible with public endurance?
Will this trust in any whit differ from any
other trust, whose sole aim is the biggest amount
of gain, which, arithmetically expressed, is the
cheapest expenditure and the largest returns? I
think the theatrical trust is not a whit less crimi-
nal than a combination of the press of the coun-
try would be. In spite of anything that may be
said to the contrary, however we may regard the
theatre as simply a place of entertainment, the
fact remains that it is the great mold of public
morals. Show me a community whose demand
is for a prurient stage and I shall show you an
immoral community. Show me a community
which will support such a class of stage litera-
ture, and I shall show you one whose moral per-
ceptions are being dulled to a greater extent than
they were. Mr. Haggood clearly tells how the
selection of the plays entertaining the American
public to-day is made by the trust. He shows
now they are made. This city is one of many
points where the trust has its tentacles. Noth-
ing could more clearly indicate the justice of Mr.
Haggood's conclusions than the history of the
present season here of the trust's theatre.

No Autocratic Control Wanted.

London Stage.

This paper has been the friend of organization
for all interests of the modern stage. . . .
but organization does not mean monopoly, and an
enthusiasm for measures well calculated to make
the stage a more lucrative, more responsible and
higher profession to follow must not be confused
with any plan of autocratic trade control. A
misfortune of the latter kind has befallen the
American stage, which is now almost completely
in the clutches of the Theatrical Trust. Particu-
lars of this extraordinary octopus, which half a
dozen persons have imposed upon the leading the-
atre and company proprietors in the States, were
given a considerable time ago in the *stage*, and the
danger of it to free and vigorous trade were
pointed out. An article in the new *International
Monthly*, by Norman Haggood, deals with the
trust in terms of merciless exposure, yet with an
almost scientific precision of statement, so close
and clear is the exposition. . . . Mr. Hag-
good draws a very disturbing picture of the
American stage under this almost incredible
regime established for the aggrandizement of a
few men. Here in England, it is needless to say,
we want no organization upon these lines, which
can only be fraught with disaster in the end.

Art Subservient to Money Making.

Duluth Evening Herald.

There are probably very few people in the
Northwest that are aware of the far-reaching in-
fluence of the theatrical trust, and to what a
great extent the "syndicate" controls the play-
houses and the theatrical stars. Yet it is a fact
that to-day the development of the drama in this
country is wholly subservient to money-making
interests, and to this may be ascribed the presen-
tation of many plays that should never be seen
in a respectable theatre. But a certain class of
people crowd the theatres to see these plays in all
their nastiness, the box-office reaps a golden har-
vest, and the "syndicate"—that is, the chief
beneficiary—looks for more stuff of the same
character.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous,
impertinent or irrelevant queries. No private addresses
furnished. Letters addressed to members of the profession
in care of THE MIRROR will be forwarded.]

C. A. S., Chicago: Write to the dramatic
agents.

J. J. C., Washington: THE MIRROR has no
record of such a performance.

M. D. D., New Britain, Conn.: Eddie Girard
is now in vaudeville.

J. A., New York: See answer to J. S., in
THE MIRROR of Feb. 3.

AN OLD STAGER: Write to George H. Broad-
hurst, 1258 Broadway, New York.

A. C. W., Berlin: Letters addressed to the
correspondents you name in care of THE MIRROR
will be forwarded.

NAD WATBURN: Perhaps "Technique of the
Drama," by Freytag, and "Art of the Stage,"
by Fitzgerald, will assist you.

S. K., Houston, Tex.: Pantomimes based upon
the story of Jack and the Beanstalk have been
produced for many years.

INQUIRER, Wallaston, Mass.: The first a in
the name mentioned is short, being correctly
pronounced as is the a in the word *Asse*.

A. B. C., New York: 1. Ada Behan did not
play in *A Runaway Girl*. 2. She is not playing
at present.

H. L. BLAKELY: Consult the "Correspond-
ence" department of THE MIRROR for the weeks
named.

SUBSCRIBER, St. Louis: W. J. B., New Haven,
and L. S. G., New York: Address in care of THE
MIRROR.

W. B., New Orleans; and B. E. C., Stockton,
Cal.: "Players of the Present" is a publication of
the Lunap Society of this city and is issued
for circulation only among the members of that
society.

O. R. W., Evansville, Ind.: 1. There is no
such school. 2. Mary Manning has played all
this season with Daniel Frohman's stock com-
pany. 3. Nat C. Goodwin did not play on Jan.
14, which was a Sunday.

M. R.: 1. Viola Allen played *The Christian*
at Syracuse, N. Y., Sept. 4-6, and at Rochester,
Sept. 7-9, 1899. 2. Her managers are Lieber
and Company, 1402 Broadway, New York City.

D. C.: The Little Minister was first played
at the Lafayette Square Opera House, Washing-
ton, on Sept. 13, 1897, and was presented at
the Empire Theatre, New York, two weeks later.
The London production was made early in
November, 1897.

WINNINGS: John Webster disappeared on
Nov. 19, at Buffalo, N. Y., and has not been
seen since. A man, said to have resembled Mr.
Webster, was seen to leap into the Niagara
River on Nov. 20 and the recovery of the body
has not been reported.

S. S., New York: Edward J. Morgan played
John Storm during the Knickerbocker Theatre
run of *The Christian* until and including Nov.
14, 1898. He was succeeded on Nov. 17 by
Joseph Hawthorth. The run ended at the theatre
named on Nov. 19, 1898.

W. M. P., Washington: Robin Hood was first
sung by the Bostonians at the Chicago, Ill.,
Opera House, June 8, 1890, with this cast:
Robin Hood, Edwin Hoff; Littlejohn, W. H. Mac-
Donald; Will Scarle; Eugene Cowles; Sheriff
of Nottingham, H. C. Barnard; Maid Marian,
Marie Stone; Allan-a-Dale, Jessie Bartlett Davis;
Annabel, Carlotta Macdonald; Dame Durden, Josephine Bartlett; Guy of Gisborne, P. M. Long;
Mark of the Mill, A. E. Nichols.

G. H. C., Albany: 1. A Game of Cards, an
adaptation of *Une Partie Pique*, was first pre-
sented in New York at Daly's Theatre on April
16, 1888. It was the property of the late Felix
Morris. 2. Richard Mansfield appeared in *Les
Manteaux Noirs* at the Standard Theatre, New
York, on Sept. 27, 1882, and in *A Parisian Ro-
man* at the Union Square Theatre on Jan. 11,
1883. 3. Otis Skinner toured at one time as
leading man to the late Margaret Mather and
played Romeo to her Juliet.

THE USHER.



The pother that has been made about Sapho has resulted in arousing a remarkable degree of prurient curiosity, a singular indication of which is the sale by street hawkers of cheap editions of Daudet's novel, cried as the "suppressed book!"

When Rejane acted a far better dramatization of "Sapho" a few seasons ago at Abbey's Theatre the production did not create even a ripple of protest. Of course, Rejane used the Daudet and Belot version, wherein the spirit of the novel was preserved and in which no attempt was made to accentuate the element of vice.

Had the sensational newspapers assailed Miss Netherlands's Sapho in advance for pay, the form of advertising could not have been more effective in attracting the mob that is always on hand when anything lecherous or nasty is promised. Whatever their motive they adopted the course that assured audiences of curiosity seekers.

As matters stand, the producers of Sapho and the newspapers that attacked Sapho stand about on the same moral level as the hucksters who vend Daudet's literary masterpiece in front of the theatre on the theory that it is a pornographic book.

There has been no "crusade" against Coralie and Company, Dressmakers, produced simultaneously with Sapho. The writers who noticed its opening at the Madison Square handled it gingerly.

And yet in the whole repertoire of objectionable French farces it is probable that there has never been one so inherently filthy as Coralie and Company. Even in Paris and at the Palais-Royal it aroused protest.

The removal of superficial dirt in the process of "adapting" this piece for the American stage has not affected its basic quality, and yet, with significant unanimity, the vileness of the play was glossed over by the critics even in their descriptions of its plot and incidents.

No more striking illustration of the peculiar attitude of the New York press at the present time could be found than the parallel treatment of Sapho and Coralie and Company affords.

The Philadelphia Bulletin says that the edict, noted last week in this column, to charge double price hereafter for admission to the gallery of the Broad Street Theatre resulted from the conduct of the "gods" a short time ago during a performance of The Girl in the Barracks.

As the Bulletin remarks: "We can hardly expect the galleries to exhibit a fine and docile deportment when they listen to such speeches as were deliberately written into The Girl in the Barracks to tickle the sense of the salacious and when the modesty of woman was made the theme of depraved and abominable jest. These are things which are not the object of complaint simply from the fastidious. They are beginning to give rank offense even to the tolerant and easy going, and they make it difficult for those who are the firmest friends of the theatre, as an institution, to defend it from the assaults of its enemies when they single out these instances of the spirit of licentiousness in the speech, innuendo and conduct of women capering about in the roles of gay and frisky young bawds."

It may be bad taste for the Philadelphia gallery to indulge in boisterous and unruly conduct, but with the example of departure from decency before the footlights, is the tendency either particularly reprehensible or particularly surprising, after all?

The American Dramatists Club has issued a circular letter in the interests of the extension to other States of the law enacted by the New York Legislature making unauthorized performances of non-copyrighted plays a misdemeanor.

The Club asks the assistance of all concerned in the theatre business and of all friends of the stage to join issue in its commendable effort to further safeguard dramatic property.

The form of the proposed law is as follows: An Act relating to the public representation of dramatic plays and musical compositions.

Any person who causes to be publicly performed or represented for profit any unpublished or undedicated dramatic composition or musical composition known as an opera, without the consent of its owner or proprietor, or who, knowing that such dramatic or musical composition is unpublished or undedicated and without the consent of its owner or proprietor permits, aids or takes part in such a perform-

ance or representation, shall be guilty of a misdemeanor.

The measure is thus described by the officers of the Club: "The statute proposed creates neither a new form of property nor a new offense. The ownership of unpublished dramatic and musical compositions under the common law has been established by the uniform decisions of our State courts, based on the legal precedents of centuries; and the offense of using such compositions, without the consent of their owners, has been recognized by injunctions and other legal processes in nearly every State of the Union. The only desire of the American Dramatists Club is, that the actual general law of the land; as it now stands in our common law, shall be made practically efficient everywhere; by provision for the suitable, adequate and definite punishment of dishonest men, as in the case of any other legally recognized property."

FRANK MCKEE'S INTERNATIONAL SCHEME.

Mr. and Mrs. Frank McKee (Isabelle Coe) and their daughter arrived in New York on Thursday, after spending two months in Europe. While abroad Mr. McKee concluded arrangements with George Musgrove and another by which a new firm, McKee and Musgrove, has come into existence to cut a figure in an international way. They mean to establish a circuit of theatres in this city, London and Australia, whereby they may send certain American successes to the



HELEN KEATING.

antipodes and bring them back via the English capital.

To this end, Mr. McKee has secured already the Australian rights to Zaza, On and Off, and Sherlock Holmes, and he hopes to prevail upon William Gillette to go to Australia in the last named play. Negotiations have been begun, too, with a view to an Australian tour for the Alice Nielsen Opera Company, but nothing definite has been decided in this matter. In Berlin Mr. McKee acquired the American rights to the successful musical comedy, Im Himmel Hof, which may be shown here next season.

Besides, he has secured the dramatic rights to Paul Leicester Ford's popular novel, "Janice Meredith," which Edward E. Rose is to adapt for the stage, and he will have an interest in Charles Hawtreys's American tour, beginning next year.

MUSIC NOTES.

Victor Thrane's series of "high-toned" concerts at Sherry's were begun on Feb. 6 with Alexander Potchinkoff and Elsa Ruegger as soloists.

Ethel Newcomb gave her second successful piano recital at Mendelssohn Hall on Feb. 6.

A concert in aid of the Dewey Arch fund occurred at Carnegie Hall on Feb. 6. Edouard de Reszke, Madame Gadski, Clementine de Vere-Sapio, and the Oratorio Society sang.

Henry Wolfsohn sailed for Europe on Feb. 7.

Alexander Potchinkoff, the violinist, Elsa Ruegger, the cellist, and Alime Lachaux, the pianist, appeared last Wednesday afternoon at Mendelssohn Hall before one of the largest audiences that has gathered there this season. The three distinguished musicians were received with enthusiasm and after the final number, which was Tchaikowsky's Trio, Op. 50, they were recalled again and again. The recital was given under the direction of Victor Thrane.

M. Alvarez sailed for Europe on Feb. 8, having concluded his engagement with the Maurice Grau Opera company. M. Cornibert, now in Havana, has been engaged as his successor, joining in a few days.

The Kallenberg String Quartette gave an interesting concert at Mendelssohn Hall on February 7, with Katherine Isabel Pelton as soloist and Ward Stephens as accompanist.

Pol Plancon will sing at the Bayreuth Festival this year for the first time, appearing as Gurnemann in Parsifal.

Open time at Clark Opera House, Toronto, Ohio, after April 1. Address Mgr. E. C. Clark.

THE SPECULATORS.

Job E. Hedges, representing two or three theatre managers, appeared before an aldermanic committee on Thursday last and urged the adoption of an ordinance imposing a license fee of \$150 on theatre ticket speculators, and also providing that every speculator should have the written consent of the manager of each theatre at which he should sell tickets. A large delegation of speculators, with a lawyer, appeared to oppose the proposed measure, and objected particularly to the provision for managerial consent. Mr. Hedges said the city also should prevent speculators from crowding about theatre entrances to ply their trade.

"How far from the entrances should they be kept, do you think?" asked the speculators' lawyer.

"Oh," replied Mr. Hedges, "I think about 100 miles is about right."

The aldermanic committee heard arguments, but did not announce a decision.

ACTORS' CHURCH ALLIANCE SERVICE.

The fifth regular service of the Actors' Church Alliance will be held next Sunday afternoon at 4 o'clock in the Amphion Theatre, Bedford Avenue, Brooklyn. The service will be conducted by the Rev. Dr. Darlington, accompanied by the vested choir of Christ Church, Brooklyn. Address on the general subject, "The Aims and Objects of the Alliance," will be made by the Rev. Walter E. Bentley, General Secretary of the association. Rev. Gilbert A. Shaw, Rev. Howard Wilbur Ennis, and Rev. Sydney Herbert Case, of the Episcopal, Congregational and Reformed churches respectively. F. F. Mackay, Henrietta A. Keyser, and others of the Alliance Council will also deliver addresses. All members of the Alliance and of the profession, together with all friends of the theatre, are cordially invited to

CHAT WITH A MASTER MUSICIAN.



LUDWIG BREITNER.

Ludwig Breitner, the foremost pianist of Paris, holding as a teacher a position in the musical world equal to that of Leschitzky; a composer, too—Ludwig Breitner has come to New York. He knows but little of the English language and less of the customs here, yet with the cosmopolitan spirit that is the musician's birthright he is as much at home in America as in Germany, Italy or France. His art—the art that appeals to all humanity with ears to hear—is his passport to every land, and so, not as an alien, but as a fellow-citizen with humankind at large, Ludwig Breitner is welcomed in New York.

A Mirror reporter called upon Herr Breitner one evening last week at his studio in the Metropolitan Opera House. The door bearing his name stood half ajar when the visitor reached it, and through this sluiceway poured out a flood of melody too precious to be stemmed. The reporter, with his hand upon the knocker, turned eavesdropper for the nonce, and drinking eagerly from the melodic stream he learned far more of Ludwig Breitner's art than the tongue of the artist himself might tell. The unseen pianist behind the door, unconscious of his audience of one, played on until the gentle resolution of the final chord died away in the dusky cavern of the corridor. Then the metallic rap of the brass knocker brought an answering "Entrez" from within, and the man of pens was cordially greeted by the man of ivory keys.

A small man he is—this master musician of the Old World—a sturdy, frank-eyed man, with all of the graceful strength and none of the affectation of his art. He welcomed his caller in the language of Wagner, and then, seeing that his words were but little understood, he tactfully changed his speech to that of France.

"I am but three months in America," he said, seating himself in a huge wicker chair at the fireplace, "and I like your country immensely. Thus do visiting foreigners, well primed for American interviews, invariably answer the traditional question that in these days is but rarely asked. Ludwig Breitner, however, showed that his words were sincere by quickly giving reasons for his liking for the country.

"I find here," he continued, "a wider interest in good music than obtains in the European capitals. The American, with his passion for artistic advancement, studies, patronizes concerts and the opera, and shows a breadth of interest in music that surprises me as much as it delights me. Since coming to this, to me, New World, I have played with the Boston Symphony Orchestra and with the Kneisel Quartette, and the audiences have been larger and more enthusiastic than one could see in Paris.

The American musicians—the composers and instrumentalists—seem to me to be progressing wonderfully. Of the work of your several young men of promise I know best the compositions of MacDowell, and have frequently played them in concert abroad."

"Are you going to devote yourself to concert work here?"

"Yes, to an extent. I am to play at the Waldorf-Astoria on Tuesday night. It will be my first orchestral concert in New York. But particularly my work here will be in teaching professional artists. I shall remain until June certainly—possibly much longer."

At this juncture the brass knocker sounded again, and this time, in response to the cheery "Entrez," entered Samuel Sosnowski, a pianist long a resident of this city. The conversation turned to the subject of Ludwig Breitner's compositions, which are few, yet rarely beautiful.

Two of them will be played on Tuesday night by the orchestra, under Gustave Hirsch's direction," said the composer, "and I hope that ere long my music drama, Jean Marie, may be played in one of the theatres here. It was very successful in France, as perhaps you may recall. Before you go I will play some of the music for you."

"First," said the reporter, "will you not tell me more about yourself?"

"Ah," replied Ludwig Breitner, "I am bad at doing that. But M. Sosnowski knows. Ask him."

Being thus appealed to, Samuel Sosnowski, speaking in English, lost his complimentary words might be interrupted by the modest musician, said: "Ludwig Breitner honored the city of Trieste by being born there. He was the pupil of Rubenstein and Liszt, and during his eighteen years in Paris he rose to the highest position possible, as a teacher and performer, in that city. He gained the exalted post of director of the Philharmonic Society of Paris, and his fame—"

"Enough, enough!" interrupted Ludwig Breitner, guessing at the meaning of the English words. "I am going to play something of Jean Marie to you." Then, taking his seat before the instrument that he commands so perfectly, the master musician painted in color tones the scenes, the action, the deepest feeling of the drama. His hands moved now lightly, now tenderly, now almost fiercely over the keys, and the obedient piano seemed to borrow the voices of all the instruments of an orchestra to realize the imaginings of the player. The reporter took his leave at last, regretfully; and again from behind the half-closed door came the flood of melody, this time the melody of Ludwig Breitner's own devising, the melody of Jean Marie.

RECITAL AT THE WALDORF.

Artemisia Bowen gave a recital at the Waldorf-Astoria last Tuesday afternoon before a friendly audience. Among other selections she gave a scene from Shakespeare, one of Uncle Remus' dialect stories, and Kipling's "The Absent-Minded Beggar." She was assisted by Ferdinand Himmelrich, pianist.

ENGAGEMENTS.

John Ruiz, Jr., to go in advance of Dorothy Lewis in Hearts of the Blue Ridge.

Wilbur Highy, now playing the heavy in The Cherry Pickers for the lead in the same play next season.

William G. Stewart, for Aunt Hannah.

Fadie Stringham, for Samantha Huggins, in The Village Postmaster.

Nina Morris, for the Puddinghead Wilson company.

Cuyler Hastings, for the Prince in The Great Ruby.

William Warrington, as business manager, with the Puddinghead Wilson company.

Carlton and Campbell, for A Merry Time.

Nellie Floride, for A Woman in the Case.

Harry Nowell, for Quo Vadis.

HELEN KEATING.

Four years ago Helen Keating, a young society debutante, decided to go upon the stage. There was nothing bourgeois in this decision. Miss Keating had not had time to discover how "low" society is, and she did not become an actress for the purpose of holding its doings up to the scorn of the universe. Both spheres appeal to her, and she is a favorite in each.

Miss Keating was first engaged to play Lucy Hawkesworth in The Girl I Left Behind Me, in which part she scored a distinct hit. Her second season was spent in Roland Reed's company. Last year she traveled in Italy, and this year began her season in Jacob Litt's Zorah company.

At present Miss Keating is playing most successfully the role of Madame Blanche de Soisy in The Surprises of Love, at the Lyceum Theatre.

A SUCCESSFUL BENEFIT.

The Fifth Avenue Theatre was literally jammed to suffocation on Thursday afternoon last, when a benefit for the orphans and destitute children under the care of the Missionary Sisters of the Sacred Heart was given, under the direction of Augustus Pitou, the theatre being donated by Edwin Knowles. The programme included Louis Mann and Clara Lipmann, in an act of The Girl in the Barracks; one act of The Countess Chiffon; the second act of "Way Down East"; Chauncy Giecott, in the fourth act of A Romance of Athlone, and Robert Rogers and Louise Mackintosh, in a comedieta called A Matrimonial Ad, by Ernest Lamson, which is reviewed elsewhere.

THE ELKS.

A committee has been appointed at Kingston, N. Y., to arrange for the institution of a new lodge in that city. Fifty charter members have signed the list.

La Porte, Ind., Lodge, No. 396, gave a smoker Feb. 1 at Lay's Opera House that was attended by over 300. A fine vaudeville programme was rendered by professionals from Chicago.

Janestown, N. Y., Lodge, No. 303, initiated thirty-seven members recently.

CURRENT AMUSEMENTS.

Week Ending February 17.

Manhattan Borough.

METROPOLITAN (Third Ave. and 12th St.), A WISE GUY.
 OLYMPIA (Third Ave. and 12th St.), THE
 NEW YORKER.
 HARTMAN OPERA (100 St. 12th St. and 13th St.),
 JAMES K. HARTMAN IN "THE SINGING GIRL."
 HARTMAN OPERA (100 St. 12th St. and 13th St.),
 JAMES K. HARTMAN IN "THE SINGING GIRL."
 VAUDEVILLE.
 MINER'S (12th St. and Lexington Ave.), VAUDEVILLE.
 PROCTOR'S (12th St. and Lexington Ave.), VAUDEVILLE.
 CONTINUOUS VAUDEVILLE—12th St. and Lexington Ave.
 CARMELITE (12th St. and Lexington Ave.), VAUDEVILLE.
 THE NEW YORK (Broadway and 4th St.), BROADWAY
 TO TOKYO—4th Week—21 to 23 Times.
 CRITERION (Broadway and 4th St.), MAUDE ADAMS IN
 THE LITTLE MINISTER—4th Week—21 to 23 Times.
 THE VICTORIA (Broadway and 4th St.), CHRIS AND
 THE WONDERFUL LAMP—7th Week—43 to 45 Times.
 THE REPUBLIC (25 West 12th St., adjoining The Victoria)
 10th Week—43 to 45 Times.
 AMERICAN (12th St. and Lexington Ave.), MARITANA.
 MURRAY HILL (Lexington Ave. and 4th St.), THE PRIVATE
 SECRETARY.
 BROADWAY (Broadway and 4th St.), BEN HUR—12th
 Week—43 to 45 Times.
 DEWEY (Broadway and 4th St.), FRIDA SHERMAN'S
 REBELLION—12th Week—43 to 45 Times.
 EMPIRE (Broadway and 4th St.), BROTHER OFFICERS—
 5th Week—21 to 23 Times.
 METROPOLITAN OPERA HOUSE (Broadway and 4th St.),
 4th Week—21 to 23 Times.
 THE CASINO (Broadway and 4th St.), THE PRINCESS
 CHIEF—1st Week—1 to 3 Times.
 KNICKBOCKER (Broadway and 4th St.), NAT C.
 GOODWIN AND MAXINE ELLIOTT—5th Week—21 to 23 Times.
 HERALD SQUARE (Broadway and 4th St.), NAUGHTY
 ANTHONY—6th Week—41 to 43 Times.
 GARIBOLDI (30th St. East of Sixth Ave.), WILLIAM GILLETTE
 IN "SHERLOCK HOLMES"—12th Week—105 to 110 Times.
 KOSTER & HIAL'S (145 West 34th St.), HOUND NEW
 YORK IN EIGHT MINUTES—Revival—2d Week—9 to 12 Times.
 SCHLAI (112 West 34th St.), Opening Announced for Feb.
 18.
 MANHATTAN (256 12th St.), ANNA HELDIN PAPA'S
 WIFE—1st Week—96 to 100 Times.
 THIRD AVENUE (Third Ave. and 3rd St.), FALLER
 AMONG THIEVES.
 BIJOU (12th St. and Lexington Ave.), MAY IRWIN IN SISTER MARY—
 12th Week—115 to 120 Times.
 WALLACK'S (Broadway and 4th St.), OLGA NETHERSOLE
 IN "THE AMBASSADOR"—2d Week—8 to 10 Times.
 DAILY'S (Broadway and 4th St.), THE AMBASSADOR—2d
 Week—8 to 10 Times.
 WEBER & FIELDS (Broadway and 4th St.), BARBARA FIGUERY
 11th Week—25 to 26 Times.
 COMIQUE (Broadway and 4th St.), GUS HILL'S VANITY
 FAIR.
 FIFTH AVENUE (Broadway and 4th St.), MRS. PIPPI
 1st Week—1 to 3 Times.
 THE GARDEN (Madison Ave. and 27th St.), MRS. LANG-
 TRY IN "THE DICKENS"—5th Week—25 to 27 Times.
 MADISON SQUARE (Madison Ave. and 4th St.), FIGURES IN WAX
 2nd Week—25 to 27 Times.
 MINER'S (12th St. and Lexington Ave.), THE HENTZ-SANTLEY COM-
 PANY.
 MADISON SQUARE (Madison Ave. and 27th St.), CORALIE
 & CO. DRESSMAKERS—2d Week—9 to 12 Times.
 LYCEUM (Fourth Ave. and 10th St.), THE SURPRISES OF LOVE—4th
 Week—25 to 27 Times.
 EDESSA (2nd St. and Lexington Ave.), FIGURES IN WAX
 2nd Week—25 to 27 Times.
 PROCTOR'S (12th St. and Lexington Ave.), CON-
 TINUOUS VAUDEVILLE—12th St. and Lexington Ave.
 GRAND OPERA HOUSE (Lexington Ave. and 4th St.),
 CHICKERING HALL (Fifth Ave. and 10th St.), Closed.
 IRVING PLACE (Southwest cor. 12th St.), DEBRA AND
 CONNOR IN GERMAN.
 FOURTH AVENUE (Fourth Ave. and 10th St.), CHAUCERY
 GILBERT IN "A ROMANCE OF ATHENS"—Revival—3d
 Week—17 to 19 Times.
 KEITH'S (East 14th St. at Broadway), CONTINUOUS
 VAUDEVILLE—1st Week—1 to 3 Times.
 ACADEMY (Irving Place and 14th St.), WAY DOWN EAST
 14th Week—105 to 110 Times.
 TONY PASTORIS (Irving Place and 14th St.), CONTINUOUS
 VAUDEVILLE—1st Week—1 to 3 Times.
 DEWEY (12th St. and Lexington Ave.), HARRY MORRIS' TWENTY-
 SEVEN CENTURY MAIDS.
 STAR (Broadway and 4th St.), THE GREAT TRAIN ROB-
 BERY.
 GEMMA (1st East 12th St.), SEASON OF OPERA IN GER-
 MAN.
 LONDON (25 West 12th St.), THE KNICKBOCKER BUR-
 LESQUES.
 PROCTOR'S (12th St. and Lexington Ave.), THE HENRY DRAMA.
 MINER'S (12th St. and Lexington Ave.), THE HENRY DRAMA.
 THALIA (25 West 12th St.), THE HENRY DRAMA.
 WINDSOR (25 West 12th St.), THE HENRY DRAMA.
 CHINESE THEATRE (Loyd St.), THE CHINESE DRAMA.

Borough of Brooklyn.

ACADEMY OF MUSIC (12th St. and Lexington Ave.), VAUDEVILLE.
 HIDE & BEHMAN'S (3rd St. and Lexington Ave.), VAUDEVILLE.
 NOVELTY (Driggs Ave. and South 4th St.), VAUDEVILLE.
 GRAND OPERA HOUSE (Lexington Ave. and 4th St.),
 THE VILLAGE ACADEMY (Lee Ave., opposite Taylor St.),
 Closed.
 UNIQUE (12th St. and Lexington Ave.), FRED RIDER'S MOULIN
 ROUGE BURLESQUES.
 CRITERION (Grand Ave. and Fulton St.), Closed.
 THE AMPLION (437-441 Bedford Ave.), HIS EXCELLENCY
 OF THE GOVERNOR.
 STAR (30 West 12th St., at Fulton St.), MINER AND VAN'S
 BROTHERS BURLESQUES.
 EMPIRE (30 West 12th St.), THE GAY MORNING
 GLOVES.
 COLUMBIA (Washington, Third and Adams Sts.), HENRY
 MILLER IN "THE LAST OF THE ROMANS."
 GAYETY (Broadway and Madison St.), ANDREW
 MACK IN "THE LAST OF THE ROMANS."
 LYCEUM (Montrose Ave. and Leonard St.), THE LAND
 OF THE MIDDLETOWN (12th St. and Lexington Ave.), MISTAKES WILL
 HAPPEN.
 MONTAUK (30 West 12th St.), THE BELLE OF NEW
 YORK.
 MUSIC HALL (Fulton St. and Alabama Ave.), VAUDEVILLE.

AT THE THEATRES.

Irving Place—Als Ich Wiederkam.

Comedy in three acts by Blumenthal and Kadelburg. Produced Feb. 6.

Wilhelm Giesecke..... Max Hanseler
 Dr. Otto Siedler..... Julia Strobel
 Otilie..... Ada Merito
 Dr. Walthers..... Franz Kierschner
 Gold Palm..... Anna Leonardi
 Fanny Palm..... Meta Buenger
 Leopold Brandt..... Gustav von Sefferitz
 Joseph..... Rudolf Klein-Rhoden
 Assessor Bernbach..... Jacques Horwitz
 Kanny..... Marie Reichardt
 Attorney Arndt..... George Le Bret
 Lemm..... Eugene Lehmann
 Piccolo..... Lina Hanseler
 Therese..... Carl Frischer
 Coachman..... Carl Frischer

Als Ich Wiederkam (When I Came Back), which had its initial performance on Feb. 6 at the Irving Place Theatre, is a sequel to Im Weissen Ritz, familiar to English speaking audiences under the title of At the White Horse Tavern.

This idea of arranging sequels to plays, while comparatively novel and offering literally endless possibilities, might, it would seem, become a trifle dangerous to sustained interest. There may be between the case of the complacent Chinaman who shuffles nightly to his theatre, where the performance is of several weeks' duration, and the average American, who is bored by a three hours' performance, a breach it is possible for the sequel play to cover. One such successful effort is the three-act comedy Als Ich Wiederkam.

The first act is placed in Berlin and serves to reintroduce the pib manufacturer, Giesecke, and his daughter and son-in-law just starting off for a Summer vacation in Norway. The two men have grown very tired of one another, and each decides in the interest of his own comfort to surprise the other by giving up the journey at the last moment. Each writes to the other at Hamburg, where they were all to have taken steamer, of a sudden change in plan. The young husband has the brilliant idea to carry his wife off to the White Horse Tavern, in the mountains, where they first met. And off they go.

The father-in-law with his old friend, Himmelman, for a quiet Summer at the White Horse Tavern, where he has spent so many pleasant holidays. And they go. The complications arising from this situation go largely, with the addition of a bit of sentiment, to make up the play. The dialogue is bright, the action does not lag, and the setting is the familiar pretty one of the mountain inn and the lake.

There was no change in cast wherever the characters were held over from the former play, and each performer upon his or her entrance was greeted as an old friend. Everybody seemed

to enjoy the play, and the audience went home in a very good humor.

Max Hanseler repeated his capital impersonation of the crusty Giesecke, one of the best portrayals of comedy old man that has been given to us. Anna Braga was again the most charming Joseph of all, excelling the Americans that have played the part by a dainty, sweet performance that leaves out the note of almost "toughness" distinctly emphasized by Amelia Bingham and Annie Sutherland in At the White Horse Tavern. Once more was Franz Kierschner a lovable old Himmelman, vying fairly in the part with the late Felix Morris, who originated it in English. Julius Strobel and Richard Bennett as Siedler, Ada Merito scored delightfully again as Otilie, the part first played so charmingly in English by Miriam Nesbitt, and Gustav von Sefferitz repeated his hit as the ardent Leopold Brandt, admirably duplicated in English by Frederick Bond. There were new roles capably enacted by Anna Leonardi, Meta Buenger, and Rudolph Klein-Rhoden, while the smaller roles were all well cast.

Director Corried staged the comedy with the same beautiful mounting that distinguished Im Weissen Ritz, and he is to be congratulated upon a double success unique in our stage history, as well as upon his keen discernment in securing a fitting sequel to the most delightful comedy that he ever found for his excellent company.

Fifth Avenue—The Countess Chiffon.

Comedy in four acts, adapted by Harry St. Maur from the French. Produced Feb. 6.

Alix..... William Harcourt
 Adelle..... Grace George
 La Duchesse De Ligne Drolt..... Henrietta Osborne
 Eugenie..... Bijou Fernandez
 Mark Flammaran..... John Blair
 Rose..... Ella Salisbury
 Achille Bogenst..... J. G. Saville
 Stefan Siegmund..... Walter Clifford
 Annette De Nolret..... Frank Hatch
 Le Marquis De Froide..... Edgar Walton
 Huelvin..... A. L. Traber
 Pierre..... A. L. Traber
 Madame De Nolret..... Ruth Copley
 Marie..... Adie Warner
 Madame Dumont..... Bertha Toman

At the Fifth Avenue Theatre was presented on Feb. 6, for the first time here, a four-act comedy, The Countess Chiffon, adapted by Harry St. Maur from the French. It proved to be one of the most notable failures of the season. Its story concerned the affairs of Adelle, Countess D'Abanon, familiarly called "Chiffon" for no apparent reason. She is a slightly young person, and her husband, Alix, neglected her sadly, preferring the society of soubrettes and others indigenous to Paris. Annoyed by this arrangement, the Countess contrives to meet an old sweetheart, Stefan, at the studio of Mark Flammaran, painter. At the studio she saw Flammaran, and each viewed the other with interest.

The scene shifted to the home of the Countess. She had invited Flammaran to call with sundry idiotic persons in whose company she sought to forget her husband's neglect. With Flammaran she was falling more and more in love. Scandal of some sort loomed up to disgrace the Count, and he announced that he would leave for Berlin and would take her with him. She rebelled. She did not choose to leave Paris and Flammaran, and above all, she refused to leave her home. To command Dictatorial measures were distasteful to her. She sent for Flammaran to protect her against her husband. The painter came, but apparently was unable to decide just where he stood in the case. The Count, in a vehement tirade, rebuked the invader, and the Countess fled.

Again the action changed to the Count's cottage in the Argonne, where the Countess has just regained her health after a long illness. During which the Count had attended her constantly. Her old admirers arrived to worship her, and every opportunity was given to them. But her heart had no more use for them, she had learned to love her husband. Flammaran appeared and was sent away. Husband and wife were left together, presumably to live happily ever after.

This archaic story was revealed in stolid, mechanical dialogue without a single line that might pretend to cleverness or boast of any quality above hopeless mediocrity. The language was distinctly American, not even so foreign as the English, and the characters were all drawn without skill, strength, certainty or color. To point out the defects were a task so comprehensive that one must hesitate to begin. To mark the parts that were not defective would require much less of time—in fact, no time at all. The play was absolutely stupid, commonplace and unnecessary.

Grace George, featured in the posters, was sadly overweighted by the role of the Countess. She is a pretty ingenue, quite unfitted to parts that call for a display of feeling or diversity of expression. Miss George wore some gowns that were very beautiful, but gowns are not everything. Ella Salisbury, as Flammaran's model, a little role in the first act, gave the best and most consistent performance of the evening, contrasting to some extent with the character into a part of most limited opportunities. The play might have been more tolerable, and certainly more consistent, had she been introduced in later scenes. Henrietta Osborne was an impossible Duchess, Bijou Fernandez, an unhappy friend of the Countess, and Adie Warner a pretty, graceful maid.

William Harcourt, made-up with blue hair, did perhaps all that was in the power of mortal man for the woful role of the Count. John Blair played Flammaran in his solemn, lugubrious, pedantic fashion, walking in circles, reaching for chairs, keeping his hands in his pockets, and employing all his other mannerisms if he became an actor of his intelligence. J. G. Saville was a boisterous sculptor; Walter Clifford was noisy and altogether terrible as Stefan, and the lesser roles were acted badly whenever chances for acting appeared.

The stage-management would have reflected glory upon the average amateur entertainment. Singularly enough, the programme described the play as "a drama of serious social interest."

At Other Playhouses.

Owing to the necessity of sending this number of THE MIRROR to press earlier than usual on account of Lincoln Day, the reviews of Monday night's performances will be deferred until next week. The announcements at the various theatres for the week were as follows:

HERALD SQUARE.—Naughty Anthony continues. MANHATTAN.—Anna Held in Papa's Wife is nearing the one hundredth performance.

GARDEN.—Mrs. Langtry's season in The DeGenerates will close on Saturday night.

EMPIRE.—Brother Officers continues.

CRITERION.—Maude Adams in The Little Minister closes her term on Saturday and will be followed by James K. Hackett.

GARIBOLDI.—Sherlock Holmes, with William Gillette in the title-role, continues.

WALLACK'S.—Olga Nethersole is in her second week as Sapho.

BIJOU.—Saturday will end May Irwin's successful engagement in Sister Mary.

FOURTEENTH STREET.—Chauncey Olcott, in A Romance of Athens, continues.

LYCEUM.—The Surprises of Love is still the bill.

THIRD AVENUE.—Fallen Among Thieves was announced as this week's attraction.

DAILY'S.—The Ambassador will be continued.

FIFTH AVENUE.—The Countess Chiffon closed after five nights' run, and the announcement for this week is Mile. Fin.

STAR.—The Great Train Robbery is the bill.

MURRAY HILL.—The Donnelly Stock company appears in The Private Secretary.

GRAND OPERA HOUSE.—Shenandoah.

AMERICAN.—Maritana is sung by the Castle Square Opera company.

CASINO.—The first New York performance of Kirke L. Shelle's The Princess Chic was promised for Monday night.

KNICKBOCKER.—N. C. Goodwin and Maxine

Elliott, in When We Were Twenty-one, have won the highest praise from all quarters, and the play is considered one of the best that they have produced. The comedy is in its second week.

METROPOLITAN.—A Wise Guy is the attraction for the week.

BROOKLYN AMUSEMENTS.

SATURDAY, Feb. 10.

Two productions entirely new, to this borough, at the high class houses, with an attractive showing in vaudeville, and strong cards at the popular price theatres, should have resulted in a better general business, what, taken collectively, showed a marked slump from the week preceding. The Montauk had dainty Alice Nielsen, who pleased large audiences in The Singing Girl, which Manager William T. Grover follows with The Belle of New York.

That sterling artist, Henry Miller, began on Monday a fortnight's engagement at the Columbia in his notable conception of Sidney Carton in The Only Way.

The Amphion had The Village Postmaster for the third time in little over a year. The attendance was but a fraction of that noted during the preceding visits, and seemed especially small coming immediately after Viola Allen's large week. His Excellency the Governor is underlined.

The Great Train Robbery, with its plethora of sensationalisms, pulled in great receipts for Manager Harry C. Kennedy, of the Bijou, which next offers a novelty in Mistakes Will Happen. George W. Monroe, who came early in September was seen at the Gayety in Mrs. B. O'Shaughnessy, came back to town on Monday, and installed himself at the Grand Opera House. The production in question is not calculated to efface Mr. Monroe's previous successes in Aunt Bridget's Baby and A Happy Little Home. Manager Lewis Parker next entertains The Village Postmaster, after which comes Andrew Mack in The Last of the Romans.

Hyde and Behman's had Milton and Dollie Nobles, who, assisted by Olive Porter, were seen here for the first time in A Blue Grass Widow. Mrs. Nobles displayed her versatility by assuming a male role for a few minutes, and she and Miss Porter also wore handsome and becoming evening dresses. McIntyre and Heath were in their happiest vein, and though placed at the end of the bill, held their hearers a full forty minutes with that now accepted and well known vaudeville classic, The Georgia Minstrels. Gus Williams and a hearty and universal welcome, being one of the old-timers who always keeps abreast of the times, and never other than entertaining. The Three Navarros in acrobatic feats and head balancing give an act that is without a peer. Some of their moves almost defy belief in one's eyesight, such prodigious strength being requisite, and manifested on entirely new lines in their accomplishment, as to seem improbable, being done, however, with apparent ease and such grace by this youthful and attractive trio, the woman of whom is petite, refined in face and manner, and as far removed from the conventional acrobat in appearance as either Maude Adams or Annie Russell, both of whom the girl resembles. The Young American Quintette, numbering Mattie Boorn and her four young lads, got their usual quota of applause. Little George Wright, the boy tenor of this aggregation, has set an exceptionally sweet notes and sings with considerable expression; his other tones, though, are very markedly nasal, and if not speedily corrected, a very promising young voice will soon be ruined beyond recall. Others in the bill were Derenda and Breen, Charles T. Aldrich, also Charles Stine and Olive Evans with an act that, as De Wolf Hopper used to warble, 'tis not best to dwell upon. The Helman Show is next week's attraction.

At Finely Ridge, with a competent cast, headed by George Waldron and David Higgins, offered intelligent diversion at the Gayety, where Manager Bennett Wilson next presents Andrew Mack in The Last of the Romans. The Brooklyn Music Hall announced Fred Hallen and Mollie Fuller, Pete Baker, Cook and Sonora, Florence Moore, Gaspard Brothers, George Davis, and Williams and Adams; while the Novelty Theatre presented Edward Faver and Edith Sinclair. George Thatcher, Johnson and Dean, Richard Harlow, Rae and Brooke, Bright Brothers, McWaters and Tyson, Reed's bull terriers, and the Ford Brothers.

Weber's Dainty Duchess Burlesquers offered some good features at the Star, among the best being Wals and Ardelle, the latter being a finished and cultivated singer, the former an emulating pianist, the two making considerable fun in an original sketch. Howard and Emerson also attracted attention with their specialty, Mr. Howard being later heard in illustrated songs. The other talent included Swor and De Voe, the Mimic Four, McCree and Trayers, and Letta Meredith. Manager William L. Blaisell underlines The Bohemian Burlesquers to follow.

The Lyceum takes on The Land of the Midnight Sun in place of Across the Potomac. The Gay Morning Glories are to blossom in place of Sam Devere. Contrasting the Lyceum, while the Lyceum is engaged, Tom Mingo's City Club in favor of Fred Rider's Moulin Rouge. Emma Calvé sang the title-role in Carmen at the Academy of Music on Tuesday night to a \$4,400 house, the performance in its entirety being one of the best given by the Grand forces on that stage in several seasons. It has been reported of late, among rumors current as to the future conduct of the Grand Opera House, that Manager Edwin Knickerbocker is again having its control. Mr. Knickerbocker has no intention of relinquishing management in the Manhattan borough. The Grand, if secured by him, would figure only as a side speculation in popular price management.—Souza's Band had a goodly turn-out at the Montauk on Sunday night, and will be heard again locally at the Academy of Music in March under the management of D. W. Robertson.—Some sign of activity is again noticeable at the site of Percy G. Williams' proposed Music Hall at Fulton St., Flatbush Avenue and Rockwell Place.—Early closings are indicated at several of the theatres, it being given out that the season of 1899-1900 will show signs of its end by the second week in April.

SCHECK COOPER.

TO GIVE UP JERSEY CITY ACADEMY.

Charles Frohman will retire from the management of the Jersey City Academy of Music at the end of the present season, although his lease has one more year to run. The house will then revert to the proprietor, Ettie Henderson, and Frank E. Henderson, her son, will again be manager. George W. Sammis will remain as business-manager of the house until the end of this season.

GERTRUDE COGHAN ILL.

Gertrude Coghlan, daughter of the late Charles Coghlan, has been ill with a gripe at the Massachusetts House, Springfield, Mass., for several days. On Saturday her condition was reported as improved and it was hoped that she would be able to rejoin The Royal Box company this week. During Miss Coghlan's illness her part has been taken by Rose Anthon.

MATTERS OF FACT.

The Myra Collins company, under the management of Bennett and Ingram, includes Myra Collins, Dollie Wallace, Anna Hendricks, Louise Potter, J. May Bennett, H. J. Ingram, W. C. Seabott, Frederick Dodge, R. H. Smith, Ned Wilder, and George M. Blake. Jennie Hefarth and George S. Probert, who have joined A Stranger in a Strange Land for the rest of the season, have scored pronounced hits in their respective roles. The company is enjoying excellent business.

The S. R. O. sign was a feature of George W. Wilson's week stay at the Lyceum Theatre, Lynn, Mass. recently. The opposition attractions were Under the Dome and Muldon's Picnic.

The Players' Club, of Wheeling, W. Va., presented A Bachelor's Romance Feb. 1. Willie Brice as Gerald Holmes and Grace Hope as Sylvia Summers won much applause. The rest of the company gave satisfaction. A new theatre in Utica, N. Y., is now a certainty. The Utica Opera House property was sold last week for \$20,000 to Seymour D. Litcher, an trustee, who purposed erecting thereon a playhouse that, it is claimed, will be the finest between New York and Buffalo.

PROFESSIONAL DOINGS.



J. A. Darnaby, who left the Buffalo Bill Show last season to look after his interests with the Darnaby Cycle company, of Chicago, has disposed of his share in this concern and will arrive in New York in a few days to arrange for the Summer season. Mr. Darnaby has been associated with some of the largest organizations, occupying every position on the managerial staff. For six years he has been a member of Cody and Salsbury's business staff, and Colonel Cody has spoken highly of his ability and his work.

The Countess Chiffon, which was produced at the Fifth Avenue Theatre last Tuesday night, is said to be practically the same play that was acted at Birmingham, N. Y., in 1893, under the title of Chained Together. Harry St. Maur, then manager of Carrie Turner's starring tour, adapted the play for her from the French. It was not successful, and during the seven years since its first production it was almost forgotten by players and thespians.

Maude True Knowlton resigned from Delcher and Hennessy's Brown's in Town on Feb. 3.

Owing to the depression in theatrical business in London consequent upon the Transvaal war, Manager Frank L. Perley has deferred until next season the London engagement of the Alice Nielsen Opera company.

Murry Woods has finished his engagement with the Cora Fayton Southern Stock co., for which he was specially engaged to direct and stage a repertoire of plays. He declined to continue for the rest of the season, as his presence was required in the city to finish a four-act melodrama on which he and Arthur Dudley Hall are collaborating, and for which they expect a New York production in the Spring.

Marie Leslie has resigned from the Man of Mystery company and will enter vaudeville.

Mr. and Mrs. E. H. Sothern have planned to sail June 30 for Europe, where they will spend the Summer.

De Wolf Hopper and his company will end their London run on Saturday, and will return to New York.

The benefit given at the Empire Theatre on Friday afternoon, at the inspiration of William Faversham and Jessie Millward, in aid of funds for British and American soldiers, realized more than \$4,000.

Martha Morton has written a new comedy, Indiana, for Herbert Kelcey and Edie Shannon.

Helen Bloodgood Garretson and Charles V. Gunther, non-professional, were married on Jan. 9, in this city.

A special matinee of His Excellency the Governor will be given on Friday at the Garrick Theatre, when Ethel Barrymore will play the role originated here by Jessie Millward.

George B. McDaniel applied on Friday at Albany for the dissolution of the George W. Lederer Company, of which he is Vice-President. Sundry allegations of debts, judgments and conspiracy were forthcoming. The Attorney-General adjourned the matter for a week. Mr. Lederer has secured the London Shaftesbury Theatre after April 1.

Leopold Jordan was in court last Friday, charged with contempt, having failed to appear when summoned in the suit of Mary Van Zandt, boarding-house keeper, against him for \$350.86 board. He was given twenty days in which to pay this sum and \$30 costs.

OBITUARY.

J. Walter Kennedy, athlete and actor, died in Boston Feb. 8, of pneumonia. He had not been well for several weeks, but had endeavored to continue his work at his school of acting in the Tremont Theatre Building, and this overexertion brought about his death. Mr. Kennedy was born at Charles City, Ia., Dec. 12, 1860. When a youth he became an expert oarsman and won many races in Western waters before he came East in 1888. He was twenty-five years old and possessed marked business ability and a thorough knowledge of lithography. Much of his time was spent in this city.

Jacob Griesinger, Jr., died on Feb. 7, at the Wheeling, W. Va., Hospital, of typhoid fever, aged twenty-nine years. He was an accomplished musician, and had been associated at one time with Hi Henry's Minstrels and later with Patton's Orchestra and Burche's Band at Steubenville, O.

W. H. Pearce, manager of Gluck's Opera House, Dodge City, Kan., committed suicide by shooting on Feb. 3. A widow survives. The house will be managed in future by his owner, A. Gluck.

Mrs. Harry Eaton (Nellie Eaton) died on Feb. 2 in Buffalo, N. Y. She was formerly of the team of Eaton and Weather. The remains were taken to Syracuse, N. Y., for interment in Oakwood Cemetery.

Charles Francis Felt, the armless painter and dramatist, died on Feb. 5 in Brussels, Belgium, aged seventy years.

George Hutchinson, of the firm of Rider and Hutchinson, managers of the Albion, N. Y., Grand Opera House, died on Feb. 6.

Frederic Bastable, owner of the Bastable Theatre, Syracuse, N. Y., died on Feb. 7.

Open time at Clark Opera House, Toronto, Ohio, after April 1. Address Mgr. E. C. Clark.

GOSSIP OF THE TOWN.



James M. Brophy, who has been connected with some of the best of the road attractions, is this season the leading man in Colonel Meffert's Stock company, Louisville, Ky. Mr. Brophy has been particularly successful this season in *The Charity Ball*, *The Idler*, *The Ironmaster*, *An Enemy to the King*, *Michael Strogoff*, and last week in *Davy Crockett*. Next season he will return to the combination, having already received two offers of engagement.

The Amusement Syndicate Company, managed by L. M. Crawford, has recently added the theatres in Phoenix, Prescott, and Winslow, Ariz., and Albuquerque, N. M., to the circuit it controls. There are now some thirty houses on the circuit, and the plan is to increase the number to seventy-five theatres, extending through Kansas, Oklahoma, Texas, Arizona, New Mexico, Colorado, Utah, Montana, and Nebraska.

The Spider and the Fly is reported to have closed at Pasadena, Cal., Jan. 24.

The forthcoming debut in this city, as a star, of Sarah Truax will be financed by a syndicate of Chicago capitalists, who have faith in her ability and drawing powers. It has been decided that Miss Truax shall make her first appearance as a star as Beatrice in *Much Ado About Nothing*, at a special matinee which will be given at one of the Broadway theatres next month.

Wagenhals and Kemper are arranging to make an elaborate revival in this city next fall, of *King Henry V.* with Louis James, Kathryn Kidder and Charles R. Hanford in the leading roles.

Since the first matinee performance at the Madison Square Theatre a large number of young men and women have become students of the Stanhope-Wheatcroft Dramatic School. One of the cleverest of the new pupils is Hallie Gilbert, of Hartford, for whom Mrs. Wheatcroft predicts a fine future. Among the young men who have recently joined the school are Roy Applegate, of Catasauqua, Pa.; James Hammond, of Eugene, Ore., and George Gruber, of this city.

Aubrey Mittenenthal has secured the rights to *The Red, White and Blue*.

The tea given by the women of the Actors' Society on last Thursday afternoon was a very enjoyable affair and was largely attended. Among those present were Maida Craig, Mrs. Beaumont Packard, Carroll Daly, Rev. Walter E. Bentley, Marguerite Anderson, Clara Coleman, Mrs. W. G. Jones, Lillian Stillman, K. E. Wilson, Engel Sumner, Jessie Burnett, Chas. R. Poor, Arthur Magill, Sadie Stringham, W. A. Evans and Grace Griswold.

Amanda Fabris filed a petition in bankruptcy in this last week with liabilities of \$2,165 and assets of \$2,000, representing a claim for salary alleged to be due from Charles E. Locke during the season of 1892-93.

Beatrice Goldie has inherited \$500,000 by the death of her great-aunt at Aberdeen, Scotland.

The Aldermanic Committee on Streets and Highways heard last Thursday the protest of ticket speculators against a proposed ordinance to restrict their operations in front of theatres. They offered to pay a license of \$150 if relieved of the necessity of securing written permission from theatre managers to sell tickets on the street.

Charles E. Blaney's new melodrama, *Across the Pacific*, was successfully produced at Hartford, Conn., on Feb. 8.

David Belasco has purchased from the Century Company the rights to dramatize John Luther Young's story of Japanese life, *Madame Butterfly*.

Ada Humbert, Mrs. Beaumont Packard's assistant in the Packard Exchange, is taking her annual vacation this month at her home in Syracuse.

Agna V. Smith, first violinist of the Packard Opera company, was married to Beatrice Kerr, of the same company, at Montgomery, Ala., Feb. 1.

Hinchey and Vary, managers and owners of the Middleport, N. Y., Opera House, have leased the Grand Opera House, Albion, N. Y., for a term of five years, beginning Sept. 1.

Annette Spencer, of Nashville, Tenn., will recite "The Absent-Minded Beggar" at the musicale to be given by Edwin A. Pratt at his Brooklyn residence on Feb. 15.

John P. Loughney and Pauline Fletcher were married in Newark, N. J., Jan. 17.

Mrs. Henry Miller and daughter sailed for England last Saturday on the *Lucania*, for a visit of several weeks.

Mildred Holland will begin her starring tour in her new play, *Arla*, early in March. For her supporting company Anna Wood, Robert McWade and Newton Chismell have been already secured.

The I. O. O. F. Opera House, Palmer, Mass., has been leased by George E. Lent and will hereafter be known as the Palmer Opera House.

George Dupree's *O'Hooligan's Wedding*, now in the sixteenth week of its fifth season, will soon be playing return dates. Next season Mr. Dupree will have two attractions on the road, *The Black Diamond Express* and *O'Hooligan's Wedding*.

The Five Noses will leave Kelly's Kids after the Cleveland engagement this week.

Louis M. Granat, the whistler, now with *The Queen of Chinatown*, playing the role of Freckles, is billed as a feature in his whistling specialty.

Sawtelle's Dramatic company played a remarkable engagement week of Feb. 5 at York, Pa. York is the birthplace of Jessie Sawtelle and the society of York have crowded the Opera House night after night to see her. Floral offerings, dinner parties and receptions were the rule.

Thomas H. Broadhurst, who has been in London for several weeks transacting business connected with the Strand Theatre, will return to New York next Wednesday on the *Oceanic*.

THE STOCK COMPANIES.

The County Fair was revived by the stock company at Hopkins' Theatre, St. Louis, during last week, with Neil Burgess in his original part of *Abigail Frue*. Manager Gumperts engaged Mr. Burgess for the week and the play was put on with all the features of the St. Louis production. The dramatic critics of the St. Louis press devoted considerable space to the discussion of the revival of the old custom of fixed companies and traveling stars, and voted the production the best thing the company has ever done. With Mr. Burgess in the cast were the regular members of the company, May Louise Algen, Nadine Winston, Henry Shumer, Edwin Boring, Edward McWade, Herbert Chesley, Alfred A. Ebert, and Stage Director Arthur Mackley.

Isabelle Evenson opens with the stock company at Hopkins' Theatre on Feb. 11, in *Tribby*, with Maurice Freeman as Svengali.

Margaret May was especially engaged to play *Fid Oritanski* in *All the Comforts of Home*, and Annie Carson the lead in *The Power of the Press*, with Hopkins' Stock company. Edward McWade has been very successful in the comedy parts with this company, and last week played his old part, *Tim the Tanner*, in *The County Fair*.

Several changes have taken place in the stock company at the Théâtre Français, Montreal. Teresa Maxwell opened as leading woman last week in *The Woman in Black*, and made an excellent impression. Lucius Henderson, who has been leading man all the season, succeeds Drew A. Morton as stage director. Thomas J. McGrane must be given special credit for his work as the ward heeler. For this week, *Lost Twenty-four Hours*, is presented. W. A. Tremayne, of Montreal, who is part author of this play, directed the stage most capably during Drew Morton's recent illness. Lillian Buckingham retired from the Théâtre Français Stock company on Saturday. She goes at once to her home in Los Angeles, Cal., where her mother is dangerously ill. She will probably remain there for the remainder of the season.

The Hopkins' Stock company at the Grand Opera House, Memphis, Tenn., found in *Tribby* a strong attraction. It was produced by them last week with new scenery and stage effects and drew well. Fred Montague as Svengali was very pleasing, and Eleanor Barry in the title-role had a part particularly well suited to her. Other members deserving special mention were Edith Julian, Joseph O'Meara, and Joseph W. Walsh. Niobe is the bill this week. Carrie Lamont, after a week's rest, returns to the cast.

The Valentine Stock company opened its seventh week in St. John, N. B., with *The Merchant of Venice*. Edward R. Mawson as Shylock gave a strong performance. Jessie Bonstelle made her first appearance in the role of Portia, and won unstinted praise. John Webster played Bassanio; Robert Evans, Antonio; Charles Fleming, Gratiano; E. H. Morrison, Lorenzo, and Ed Leonard, young Grobbo. All received kind words. Anne Blanche as Jessica and Kate Blanche as Nerissa rounded out an effective cast. The next play is *Moths*. There is talk of the Valentine company's remaining in St. John permanently.

The Woodward Stock company, Kansas City, last week produced Mr. Barnes of New York, and it proved to be one of the strongest plays presented by the company this season. The best work was done by Jane Kennark as Marina Paoli, the Corsican Girl. Wright Huntington played the title part with success. George Farren as Count Momo Danella, and Wilson Enos as Tommaso Monaldi, also made hits. Emma Dunn was good as Maud Charria. This week the company appears in *The County Fair*.

Walter Craven has succeeded Wilson Enos as stage director of the Woodward Stock, Kansas City.

The production last week of *Across the Potomac* by the stock company at the Lyceum Theatre, Brooklyn, was under the personal supervision of the author, Edward M. Alfriend. The performances were very creditable and business through the week is reported to have been large.

Riley C. Chamberlin and Jeannette C. Rayen were married in Milwaukee, Feb. 5, by the Rev. Dr. Kieble. The event occurred during the brief interval between an all-day rehearsal and the evening performance, and the bridegroom declares it was a "quick change," but takes consolation from the fact that he is three days in advance of Manager Thanhouer, whose marriage to Gertrude Homan took place in Brooklyn Feb. 8. Mr. Chamberlin has furnished a comfortable house in Milwaukee, where he intends to remain for another season as a member of the company. His fellow-members of the company presented a handsome wedding gift, and remembrances were bestowed by many Milwaukee admirers. Everybody says that "the best in the house is none too good for Riley."

Mary Hampton, who recently left the Frawley company, has been engaged for the Belasco-Thall Stock company at the Alcazar Theatre, San Francisco. Fred Belasco, manager of this company, is in New York on business.

J. Henry Kolker, leading man of the Grand Stock company, Indianapolis, has tendered his resignation, physicians having advised a rest on account of overwork. Mr. Kolker has made many friends in Indianapolis by his good work.

Ethel Browning has resigned from the Durban-Sheeler Stock company at the Girard Avenue Theatre, Philadelphia. Ashley Miller has been specially engaged to play Mark Helston in the production of *Harbor Lights* by the Standard Theatre Stock company in that city.

Harrison Armstrong has been engaged for the Schubert Stock company, Syracuse, N. Y.

Teresa Maxwell has joined the Théâtre Français company at Montreal.

Ina Brooks has signed for ingenue roles with the Grand Opera House Stock company, Nashville, Tenn.

MATTERS OF FACT.

E. S. Brigham, manager of the Elroy Stock company and lessee of the Hot Springs, Ark., Grand Opera House, is in New York to remain a few weeks. Mr. Brigham reports the business of the Elroy company good and the receipts of the Hot Springs theatre far ahead of those of any previous season.

W. H. Trowbridge, of South Framingham, Mass., writes that although the Opera House in that town was burned last year he is constantly receiving letters asking for dates.

The Alma Chester company is playing successfully in nearby New Jersey towns.

Mona Carrington, who has been leading woman in Finnigan's Hall for three seasons, will be at liberty after March 3 owing to the closing of that organization.

George Dupree's attractions for next season will include the melodrama *Black Diamond Express* and the farce *O'Hooligan's Wedding*, for which he is now arranging time.

An attraction is wanted by the Oskaloosa (Ia.) Lodge of Elks for their benefit in March or April.

Lawrence Hauler will play all the leads in Julia Arthur's productions of *Romeo and Juliet*, *Macbeth*, and *As You Like It*.

A spectacular play, which had a long run at one of New York's leading theatres, and has been seen in but four other cities, is offered for sale in its entirety by "Occasion," who should be addressed care this office. The production is well equipped.

Eddie Weston, of Weston and Bessley, is playing the part of Kossuth in *T. W. Dinkins' Kelly's Kids* company, having taken the place made vacant

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by the retirement of Marty O'Neil. Bessie E. Bessley (Mrs. Weston) is visiting in New York. Next season they will star in the three-act farcical vaudeville, *Old Puddin' Head*, introducing Master Wilson Weston in the part of Snopple.

C. Constantine's new dancing academy is located at 1564 Broadway, where he will continue to teach all the American and foreign novelties.

A tour of the South and Pacific Coast is contemplated by "Legitimate," care this office, in a repertoire of legitimate plays. Talented amateurs and competent actors are wanted to complete the organization.

Henry Leone, the well-known baritone, who was this season with *The Bride Elect* until its disbanding some

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Edwin Meyer gives a faithful conception of Abe Early, the sturdy plowboy, and the hero of the story—*Toledo Daily Blade*, Oct. 9, 1899.

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short time ago, invites offers for the rest of the season. He can be reached at his home, 90 South Twelfth Avenue, Mt. Vernon, N. Y.

Bonnie Scotland, which was a successful road play for several seasons, will now be leased for stock and repertoire purposes by Sidney R. Ellis.

The Mittenenthal Brothers, managers of the Aubrey Stock company, will not cash for a strong sensational melodrama furnished with good printing.

The owners of the Grand Opera House, Terre Haute, Ind., want an attraction for their hospital. T. W. Barry is in charge of arrangements.

A Washington's Birthday attraction is wanted at Hershey's Hotel, Harrisburg, Pa. Holiday dates are always big winners here. Other good time is also to be had.



THEATRES AND MUSIC HALLS.

Keith's Union Square.

The headliners are Mr. and Mrs. Edwin Milton Royle in Captain Impudence; Marie Dressler, assisted by Adele Farrington, in Twenty Minutes in Shirt Waists; Tom Lewis and Sam J. Ryan, in their comedy act; James J. Morton, an inventor of rag-time talk; Walton's dogs and monkeys, and Nellie Waters, Irish comedienne. The bill also includes the Bachelors' Club, in a singing sketch; Lovenberg Sisters, songs and dances; Arvello, equilibrist; Sheridan and Flanagan, Irish comedians; Bell Trio, comedy acrobats; the Forda, singers and dancers, and Edward I. Boyle, the blind vocalist. The biograph and stereopticon are retained.

Proctor's Twenty-third Street.

Milton and Dollie Nobles, in A Blue Grass Widow, head a bill that includes Walter Le Roy and Florence Clayton, in George M. Cohan's farce, Hogan of the Hanson; The Silvers, illustrated song producers; Gallardo, clay modeler; Bates Musical Trio, Marsh and Sartella, cake walkers; Frank and Don, comedians; Crowley and Foley, dancers; Bonner, the talking horse; Harry and Sadie Fields, Hebrew sketchists; Carmen Sisters, banjoists; Loeble, acrobats; Ed Rogers, comedian; Paley's kalatechnoscope, and the stereopticon.

Tony Pastor's.

An unusually good bill includes Sam, Kitty and Clara Louise Morton, expert dancers; Williams and Tucker, in George Taggart's new version of Skimmity Stomp; "Jolly" John Nash, the English comic singer, who makes his reappearance after a long absence; Mr. and Mrs. William Robyns, in a new comedy sketch, called Mr. Mixer's Mix; Fred Niblo, monologist; J. Knorr, Gavin and Jennie Platt, vocalists; Carole Sisters, entertainers; Arvin and Wagner, singing sketch; Cyr and Hill, duettists; Billy and Alice Payne, in a novel specialty; Biggar and Dreher, duettists; Wood and Ray, in The Female Barber; Walter Ardell, artist-musician, and the vitagraph. Tony Pastor sings every evening.

Proctor's Palace, Fifty-eighth Street.

The entertainers are Lillian Burkhart in Edmund Day's comedietta, A Deal on Change; Camilla Ueno, violinist; Maxwell and Simpson, illustrated songs; the Hawaiian Trio, in King Moo's Wedding Day; the three Ori Sisters, equilibrist; Paley's kalatechnoscope; Charles Kenna, comedian; Tiddehinks and Johnnie Dugan, juvenile comedians; Hart Brothers, Gordon H. Eldrid, comedian; Ed Eatus, equilibrist; the Bergues, and the stereopticon.

Miner's 125th Street.

The bill includes Patrice, in A New Year's Dream; Filson and Errol, Evans and Vidocq, the Musical Kleists, Murphy and Nolan, Howard Thurston, Howard and Linder, and Kresel's dogs and monkeys.

Weber and Fields'.

The stock company continues to present Whirl-I-Gig and Barbara Pigetty. Preparations are under way, however, for an elaborate production of a new burlesque on Sapho.

Hurtig and Scammon's.

M. M. Thelma's Wine, Women and Song company is the attraction this week.

THE BURLESQUE HOUSES.

COMIQUE.—Gus Hill's Variety Company is the attraction announced for the week.

MINER'S BOWERY.—The Merry Revelers are billed for the week.

LONDON.—The Knickerbocker Burlesquers provide the week's entertainment.

MINER'S EIGHTH AVENUE.—Abe Leavitt's Rents-Santley company have moved over from the Comique for a week.

OLYMPIC.—The Victoria Burlesquers are playing a week uptown.

DREW.—Harry Morris' Twentieth Century Maids company is the attraction. The burlesque Cyrano de Ruberneck is the feature. The company includes the Clemence Sisters, Del A. Phone, Knight Brothers, Johnson Trio, Perry and Hyland, and Perry and Burns.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Mr. and Mrs. Edwin Milton Royle presented for the first time in this city a new comedietta by Mr. Royle, called Trip's Troubles. The characters are a husband and wife who quarrel over a mere trifle and keep up the quarrel until the divorce court looms up as the only possible solution of their difficulty. Of course everything is straightened out just before the curtain falls on the usual kiss-and-make-up business. The foundation of Mr. Royle's play is as old as the hills, but he has dressed it up in such a very bright way, with sparkling lines, novel situations and business that it seems brand new. Trip is a young business man who has a particularly interested in Anaconda mining stock. His wife hears the word Anaconda, and thinking it is a woman's name, becomes insanely jealous. Fuel is added to the flame by the receipt by Trip of a letter which he refuses to show to his wife. It is from a naval ensign, who is in love with Trip's wife's sister, and wants to have a clandestine farewell meeting at Trip's house before sailing for Manila. Trip tries to keep this information from his wife, as she does not approve of the ensign's attentions to her sister. When the worst comes to the worst, Trip explains, and shows the letter, but his wife will not believe him. Trip and his wife finally decide to go to the opera. While they are out a fireman enters, carrying a limp form wrapped in a blanket, which he deposits in an adjoining room. He drops a big bundle of clothing on the floor as he passes through the room in which the scene is laid. Mr. and Mrs. Trip return in a few moments, driven back by the crowd surrounding the fire, which is near-by, and of course the bundle of feminine wearing apparel complicates things dreadfully. Just as things come to a crisis the limp form comes to life in the next room and makes its

appearance. "It" turns out to be one of the colored help in a hotel threatened by the fire. Her life and clothes had been saved by the firemen. Mrs. Trip's suspicions are quieted and mutual forgiveness is the result. The farce was delightfully played by Mr. and Mrs. Royle, who sustained their reputations as comedy players admirably and kept the audience in constant good humor with their rapid-fire work. Their assistants, whose names were not on the programme, had very little to do, but did it well. Mr. Royle has added another to his long list of hits, and Trip's Troubles will surely give him his other sketches in popularity. Dollie B. Mettayer was seen for the first time in a new act, with the familiar title, We, Us and Company, written for her by George V. Hobart. The title has nothing to do with the sketch, which is simply a vehicle to show Miss Mettayer's talent for wrestling with German dialect. She sang coon songs in German and spoke her lines in broken English, introducing a choice collection of Mr. Hobart's best efforts at language-tangling. She was at her best in giving dialect definitions for ordinary words. Frederick Conger assisted her. William E. Hines and Marie Remington were next in order to the Royles on the programme, and "made good" in their brisk specialty, The Road Queen. Miss Remington sprang some surprises in the slang line, and has brightened up her work in various ways. Press Eldridge said a few new things and a lot of old ones. He appeared in a chocolate-colored make-up, but he should shave "The Sad Sea Waves." The three Melville Brothers, the Tennis Trio, and Graser and Hazel, whose work was reviewed in last week's Mirror, were the other headliners. Howard Thurston, Barret and Learned, Frederick Brothers, Paxton and Jerome, Jennie Miller, Franklin Sisters, the Sad Sea Waves. The three Melville Brothers, the Tennis Trio, and Graser and Hazel, whose work was reviewed in last week's Mirror, were the other headliners. Howard Thurston, Barret and Learned, Frederick Brothers, Paxton and Jerome, Jennie Miller, Franklin Sisters, the Sad Sea Waves.

PROCTOR'S PALACE.—Digby Bell, the well-known comic opera star, made his first appearance in New York as a vaudeville entertainer last week. The Mirror man saw him at an afternoon performance, and judging by his success with the "dopey" act, it may be guessed that his hit at the night performances is of large proportions. Mr. Bell appeared as himself, a plain citizen, in a frock coat and gray trousers, and without any of the eccentric aids of make-up which have helped him to success in comic opera. While he has not exactly caught the real knack of entertaining vaudeville audiences as yet, he will in time, and when he does, Thornton, Day, Niblo, Golden, Kendall and the others will have to look to their laurels. There was quite a nice little plot to Mr. Bell's monologue. Just as he started it, a messenger boy came on and handed him a telegram. It announced the demise of his mother-in-law, and he gave the boy a dollar. At the end of his string of talk and songs the boy appeared again, with a message saying that the supposed "dear departed" was still alive, whereupon Mr. Bell took back his dollar, thus completing an amusing out of the merry little jest. Between the appearance of the messenger boy, Mr. Bell talked on various subjects and incidentally introduced one of the late J. W. Kelly's favorite themes. He also told two stories, one new one and one old one, and sang two comic songs of the sort usually heard in comic opera. The most effective thing Mr. Bell did was an imitation of a tough New York boy at a baseball game. This brought him plenty of applause. Willard Sims was next in order on the programme, and his songs and imitations made a tremendous hit. He was ably assisted by Jennie Graham, who is plump, pretty and pleasing. O'Brien and Havel, who believe in holding fast to a good thing, did the newsboy and soubrette sketch over again, winning the same favor they have been winning for many years past. The Silvers presented some touching songs with illustrations, and were warmly applauded. The Bates Trio made music that tickled the ear and caused the feet to keep time. The Musical Kleists made a big hit in their quaint musical-magical specialty, in which the effects were splendidly managed. A bright sketch by Mr. and Mrs. Wiley Hamilton, some good juggling by Mardo, rapid-fire remarks by Frank and Don, songs by Mabel Taylor-King, tricks on the ladder by W. F. Judge, Paley's kalatechnoscope, and the stereopticon were the other features of the bill.

TONY PASTOR'S.—Walter Le Roy and Florence Clayton, who have climbed to the top of the ladder of popularity in a few weeks, by means of the sketch, Hogan of the Hanson, written for them by George M. Cohan, played a triumphant return engagement here last week, and more than duplicated the hit they made when they did the new sketch here a few weeks ago. Nothing funnier than Mr. Le Roy's Irishman has been seen in vaudeville in a long time, and his partner assists him admirably. Mr. and Mrs. Gene Hughes presented A Matrimonial Substitute, written for them by Charles Horwitz, with great success. The sketch is bright and lively and contains several very funny situations and many witty lines. Both Mr. and Mrs. Hughes are experienced comedy players, and they were rewarded with plenty of laughter and applause. Sharp and Platt worried music out of odd looking instruments and threw large chunks of comedy at the audience, hitting a bull's-eye every time. Julian Rose, the Hebrew comedian, is making rapid strides in his line of work, and last week he was applauded with great liberality for his stories and parodies, which he sings in the Hebrew dialect. Conway and Stants made the audience sit up straight and holler several times and kept them giggling between the big guffaws. Samuel Siegel, who is one of the best mandolinists in the world, played several selections very pleasingly. He returned recently from Europe. Nellie Burt, who is popular here, won favor with her singing and dancing. Fred and Excella Heath, in a novel sketch; Weston and Hale, Deaves' marionettes, Forrester and Floyd, J. A. Murphy and Eloise Willard, Ida Marie Rogers, and the vitagraph were also in the bill. Tony Pastor's songs and parodies were all endorsed.

PROCTOR'S TWENTY-THIRD STREET.—Eddie Girard, the elastic comedian, formerly of Donnelly and Girard, who kept the country laughing for years with Natural Gas, made his conditions vaudeville debut in a farcical sketch called The Soubrette and the Cop, assisted by Jennie Gardner. The skit is merely a collection of the best bits of business, songs and dances done by Mr. Girard during his career in farce-comedy, and as he is as agile as he ever was, it is needless to say he was amusing. His "monkey business" was especially good and won him a recall. Miss Gardner made a good "feeder" and asked questions which gave Mr. Girard a chance to make quick, funny answers in the Irish dialect. The efforts of the team were appreciated and they were applauded frequently. Lillian Burkhart

presented for the first time in this city A Deal on Change, written by Edmund Day. The characters are a young woman, who is the petted daughter of a wealthy father, and a young Wall Street broker. They are in love with each other, but the father has forbidden the young man to speak seriously to his daughter until he becomes rich. The broker tries to gain wealth by plunging on a certain stock. The old man finds it out and proceeds to freeze out the youth by sending the price of the stock down to the lowest notch. The girl learns about the situation, and by sending an order to another broker, who is a friend of hers, through the telephone, she succeeds in sending the price of the stock up from 25 to over 100 in a very few minutes, and in this way wins a fortune for her fiancé and herself at the expense of her father. The curtain falls upon an embrace which suggests orange blossoms and wedding bells in the near future. The sketch is cleverly written, and the lines, situations and business are very good indeed. Mr. Day should soon be in demand by those who want comediettas for use in vaudeville. Miss Burkhart was effective as usual as the girl who is bound to marry the man she loves, in spite of parental objection. She read her lines intelligently, especially in a telephone conversation, and her by-play and business were excellent. She was very becomingly dressed. Her new leading man, Fenwick Leach, was sadly out of the picture as the young broker. He did not look the typical Wall Street man by a very long shot and his acting is of the fair to middling order. At the end of the play Miss Burkhart came before the drop and recited a short epilogue in verse very neatly. The Hawaiian Queens were seen for the first time since their trip to the Coast, and they scored a hit in the operetta, King Moo's Wedding Day. The idea is odd, and as novelty is always sure to command attention, they were the recipients of several encores. One of the "Queens" sang Lillian Russell's song from Whirl-I-Gig, "In Bohemia," with the words slightly altered. Dixon, Bowers and Dixon spread the odor of new-mown hay through the house during their eccentric "Rube" act, which is always welcome. Whitney Brothers told their little jokes in a half-hearted way, but made up by playing with great success on various instruments. Hedrix and Prescott were applauded for some neat dancing, and Miss Prescott's long hair made a hit all by itself. Mr. and Mrs. Stuart Darrow painted sand and smoke pictures with great dexterity and threw shadowgraphs of an amusing character on a screen. Gordon Eldrid won some laughs with his monologue, in which he imitates the peculiarities of eccentric characters in a clever way. The three Onris, Murphy and Nolan, Amman and Hartley, Edward Lorett and Charles Dutton were also in the bill. Fred Watson, Paley's kalatechnoscope, and the stereopticon were entertaining as usual.

MINER'S 125TH STREET.—Miner and Van's Bohemian Burlesquers, minus the burlesquers, did an enormous business here last week. Gertrude Mansfield and Caryl Wilbur and Leo Dervaito were extra features. Billy B. Van and Verie Nobriga, assisted by Bobby North, in My Busy Day, made a big hit. Van is very funny and Verie Nobriga brought down the house with her coon songs as usual. Caryl Wilbur, as played by Miss Mansfield and Mr. Wilbur, was an emphatic hit. Miss Mansfield sings some new songs and the act seems to go better than ever. The pretty Kameralda Sisters did some expert and pleasing work. Fred Wyckoff scored a hit that seemed to surprise himself. Leo Dervaito created much excitement with his apical contrivance. Mitchell and Cain kept the audience convulsed. Fisher and Clark, Kessler and Carrick, La Fiesta, and the motograph continued the bill. The orchestra is back again in place of the piano, and it is a decided improvement.

KOSTER AND BIAL'S.—Around New York in Eighty Minutes returned to this house last week, minus Jeffries, Sharkey and Corbett, those three shining lights of the pugilistic profession. Most of the people who made hits in the first production are still playing their original parts. "Jess" Dandy is the same unctuous Hebrew as ever, and his parodies scored a tremendous hit. Etta Butler's imitations were also well received. Alexander Clark also deserves special mention for his work in the Shylock Holmes burlesque. Lafayette, the versatile entertainer, remained in the bill as a special feature and repeated his hit. He cut out one or two old tricks and put in some new ones which were well received. Fougere was also an added attraction. Business improved perceptibly during the week.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—Lillian Russell's voice returned last week and she sang as sweetly as ever. She was not absent from the cast during the indisposition of her vocal chords, but she was forced to confine herself to the speaking portion of her part and let the songs go, which caused much regret to her admirers. All and Beni and Jules Keller were in the olio. Business was tip-top all week, as usual.

HURTIG AND SCAMMON'S.—The Behman Show drew a succession of packed houses last week. The Four Cohans, Fred Niblo, Roscoe Midgels, Meriel Sisters, Ethel Levy, York and Adams, and Ramon and Arno all made hits. Beatrice Moreland, assisted by Charles Silke, was a special feature. She presented Taming a Husband, which made a big hit with the Harlemites, with whom Miss Moreland is extremely popular.

The Burlesque Houses.

MINER'S BOWERY.—W. R. Watson's Australian Beauties, headed by Watson and Dupre, played a big return week.

LONDON.—Frank R. Carr's Lillian Washburn Indian Maidens were seen again by large audiences.

MINER'S EIGHTH AVENUE.—Jacobs and Lowry's Merry Maidens went over to the West Side for a profitable week.

OLYMPIC.—Fred Rider's Moulin Rouge company held the fort in Harlem.

DREW.—The Imperial Burlesquers appeared here last week to a succession of crowded houses. Irving Jones sang a new song, called "My Money Never Gives Out," which made a big hit. Lawrence Crane, John E. Cain, Blanche Newcomb, the three Polos, and Whitelaw and Stewart. The burlesquers were Stranded in Luck and Wanted—A Shirt, both written by Matt Woodward.

COMIQUE.—The Rents-Santley Burlesque Company drew good houses last week. The entertainment offered is rather rigid, but the patrons did not object. Hits were made in the olio by the Sisters Engstrom, Lottie Elliott, Ford and Dot West, Dumont Sisters, Bryant and Saville, John E. Drew, Charles Robinson and Marion Dunn. A Hot Time With Shakespeare and The Naughty Duchess were the burlesques.

A BRIGHT SKETCH.

Robert Rogers and Louise Mackintosh presented a new one-act play by Ernest Lamson, on Thursday afternoon last, at the Missionary Sisters benefit at the Fifth Avenue Theatre. It is called A Matrimonial Ad, and satirizes people who seek opportunity to put on the "silkens fetters" through advertising. The comedietta is concise, cleverly written, witty and original, and proves that Mr. Lamson has the true instincts of the playwright. Mr. Rogers and Miss Mackintosh played into each other's hands skillfully and both scored decided hits. A Matrimonial Ad, as played by these clever artists, ought to be a big hit in the best vaudeville houses.

WHAT WILL HAPPEN TO JONES.

The wild Western prairie breezes that blew in the direction of New York from Chicago last week wafted into the metropolis rumors of the forthcoming wedding of Walter Jones and Norma Whalley, who have been playing for some time in a vaudeville sketch. The event, it is said, will take place in Chicago on St. Valentine's Day, and the knot will be tied securely by Justice William T. ("Big") Hall, correspondent of The Mirror at Chicago.

"JESS" DANDY.



His make-up, walk, and gestures, too, Are natural and funny; He knows the failings of the race That owns most all the money.

His parodies bring down the house, Although he never tries Of ringing in those gags about The failures and the fires.

When people want to flatter him They find his name quite handy; No extra words they need to use, They just say "He's Jess Dandy!"

KERNELL WAS VERY CHIPPER.

A MINOR man met the effervescent John Kernell and his partner, Tim Cronin, in the lobby of Koster and Bial's, the evening before they started on their present joint starring tour. Kernell seemed very sanguine of success with his new venture, and when he was warned by Cronin to be at the depot in time for the 8.30 train for Trenton, N. J., he replied in the breeziest possible manner that he would surely be up in time, as he did not intend to go to bed at all.

"We are going to open the eyes of the rural folks," said John, in speaking of their plans. "We have not a very large company, but there are some great names on the list. We shall give a small but very swell parade, and in order that nothing may be left undone to add to the éclat of the occasion we have advanced the price of a shine and a shave to every man in the company. Every girl will wear a nosegay, if the weather is cold enough. Nobody with the company will be allowed to wear rubbers, as we want the people to hear us when we arrive in town. If What Happened to Kelly doesn't go, we'll put on our own version of Sapho, with moving pictures taken in Harlem on the first of May."

Then John tied a string around his finger so that he would not forget to be at the train, and went out to take a last look at the cable cars and the automobiles on dear old Broadway.

HOW DOLAN OVERSLEPT HIMSELF.

The heading of this article is not the title of a new Irish farce-comedy. It simply refers to an adventure of James F. Dolan, of Dolan and Lenthart, during a recent trip to Providence, R. I. There was only one upper berth left on the train, so Mr. Dolan secured it, turned it over to his wife, left his overcoat and valuables with her, and proceeded to try to sleep, sitting up straight in the smoking car. He succeeded admirably, and did not awaken until the train rolled into Boston. His wife had left the train at Providence and of course carried the pocketbook and Mr. Dolan's overcoat and things with her. Dolan found he had just fourteen cents, and he had an awful time scurrying around Boston in the cold, without breakfast, trying to get some one to identify him, so that he could make a small "raise." Finally he had to go back to the depot, where he met a good-natured conductor who agreed to see him through to Providence, where he arrived cold and hungry, but much to Mrs. Dolan's relief, just in time for rehearsal.

BY PERMISSION OF F. F. PROCTOR.

The forthcoming appearances of Clasic Loftus as Bettina in The Mascot at the American Theatre, and as Viola in Twelfth Night, and Leonie in The Ladies' Battle, with Modjeska's company at the Fifth Avenue, were arranged through the kind consent of F. F. Proctor, who has a contract with Mrs. Loftus for her appearance at his theatres during the very weeks in which she intends to let her ambition have full swing. Mr. Proctor has not released Miss Loftus from her contracts, but has put back her time until the weeks of March 19 and 26, when she will present her imitations at the Proctor houses in this city. Miss Loftus has a number of contracts calling for her appearance in music halls in England in May. She is trying to cancel them, and if she succeeds she will play here in vaudeville until the end of June, when she will sail for England to spend the Summer with friends. She will return to America early next Fall.

A BIG BEEFSTEAK DINNER.

The Mohican Club, the Tammany organization of the Twenty-second District in this city, will give a big invitation breakfast dinner at Grand Central Palace on February 14, in honor of Francis J. Lantry, Commissioner of Charities and Corrections. About 4,000 invitations have been issued, and the guests will do away with tons of juicy steak between 6 and 10 p.m., after which there will be an entertainment of a very elaborate character. Lillian Russell will sing a new song, written for the occasion; Anna Held and her entire company will appear; Charles J. Ross, Peter F. Dailey, Weber and Fields, and David Warfield will also contribute specialties. It will be a "hurrah" occasion, in every sense of the word.

RECEIVER FOR BLEI SYNDICATE.

Justice Andrews, of the Supreme Court, on Feb. 7 appointed Mortimer Stiefel receiver for the Robert Blei Syndicate, which controlled the lease of Koster and Bial's from the beginning of this season up to a few months ago. The appointment was made on the application of Milton J. Feckheimer, who secured a judgment against the syndicate in January for \$1,705, on which he alleges there is a balance of \$635 still due. Blei sold out his interest a short time ago and went "back to the mines" in the Klondike, to look for more gold to carry out his wonderful plans for giving New York the "real thing" in the way of amusement.

LEAVITT BUYS A THEATRE.

Ben Leavitt, who has managed the Bijou Theatre in Paterson, N. J., for the past six years, last week purchased the house from the White Estate. Mr. Leavitt pushed the theatre into popularity by hard work, and has made a great success of his venture. Next Summer he will renovate the house thoroughly.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

Having finished a most satisfactory season over the Western Circuits

LIEB * SEERLE * LIEB

have arrived in New York with their tried and successful Vaudeville farces,

The Hypnotist, Mysteriously Disappeared, Do I Win?

Excellent notices and strong letters of endorsement Always "make good." Would like to hear from managers and agents at once. Address MIRROR.

Charles Leonard Fletcher

Made them Laugh, made them Scream, made them Applaud,
Made them go home and talk about his great travesty comedy,

WANTED, A GENT.

At Shea's Garden Theatre, Buffalo, Last Week. Immediately Re-engaged for Return Date.

FLETCHER is in Vaudeville to Stay!!

WILSON & SMITH, and all First-Class Agents.

T. W. ECKERT AND EMMA BERG

In their Japanese Comic Operetta,

LITTLE PEE WEET.

By LAMB and PETRIE.

Magnificent Production, with Gorgeous Costumes, Beautiful Scenery and Electrical Effects.

A Positive Novelty in Vaudeville.

THE FAMOUS BORANI BROTHERS Back from the West

The Original—The Only

DISAPPEARING DEMONS.

A SENSATIONAL NOVELTY.

The only Act of its kind in the world

Keith's, Boston, this week. A Big Success. Address

ARMSTRONG & ALLEN, or any reliable agents.

MAKE OUR PLACE YOUR HEADQUARTERS!!

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WILFRED ASHLAND, Manager.

OFFICES, 28 WEST 30TH STREET, N. Y.

Constant demand for people in all branches of the musical profession, grand and comic opera, musical comedy, extravaganzas, burlesques, etc., etc.
Careful and prompt attention given to all business entrusted to us by managers.
Private offices and spacious reception rooms for the convenience of our clients.
Preparations for summer companies now being made.

VIOLET DALE

SINGING COMEDienne AND IMPERSONATOR.

AT LIBERTY

For New York Engagements Only. Then Return Dates.

Address this office.

April 2—Shea's, Buffalo.
9—Toronto.
23—Garden, Cleveland.
30—G. O. H., Washington.
May 7—G. O. H., Philadelphia.
14—Bijou, Richmond.

SISTERS TYSON

The German Empresses

Hopkins' Circuit commencing Feb. 11. Some open time after April 2.

Address Mirror office, or Hopkins' Theatre, Chicago.

MR. and MRS. JIMMIE BARRY

Surprised ourselves at Burt's,
Toledo, last week, old man!

PRESENTING
MRS. WILKINS' BOY.
In Vaudeville.

GEO. W.

DAY

ARTIE

HALL

Channing Pollock, of the Washington Times, says:

"Geo. W. Day has a monologue that is neat, witty and grammatical. He is the best performer of his kind that Manager Chase has so far engaged."

Feel like a frapped hansom cab after dem 8 clubs las' week. Must'n do it no mo', Vion, must'n do it no mo'.

The Queen of Mimicry,

DOROTHY NEVILLE

In her Celebrated Impersonations and Successful Sketch,

As It Happens.

TREMENDOUS SUCCESS.

MINER'S 125th ST., THEATRE, N. Y.

FOR TIME ADDRESS

DOROTHY NEVILLE,
STURTEVANT HOUSE, N. Y.

See BILLY B. VAN and VEVIE NOBRICA

In their new Comedy Sketch written for them by
GEORGE TOTTEN SMITH.

King Solomon—The man with two thousand cold feet in the middle of his back, said: "This is
MY BUSY DAY."

Heading the bill at Miner's 125th St. Theatre this week!

AT LIBERTY NEXT SEASON!

"JESS" DANDY

With Around N. Y. in 80 Minutes.

All Agents.

Permanent address, TREMONT, N. Y. CITY.

EVA WILLIAMS and JACK TUCKER

Presenting George Taggart's Slang Classic,

THE NEW SKINNY'S FINISH.

"The kind of people who help to place vaudeville on a good foundation"—Syracuse Telegram.
"The cleverest feature, perfectly done"—Syracuse Journal.
"Humor and pathos effectively blended; genuine feeling and good art."—Syracuse Post-Standard.

JOSEPH HART AND CARRIE DE MAR

What Cincinnati says of

FRANK BUOMAN and ROSE ADELLE

in THE DOOR KEY.

"Good songs. Their new version of 'Rag Time' made a decided hit."—The Enquirer, Jan. 29.

"A clever comedy sketch. Scored a decided hit."—Commercial Tribune, Jan. 29.

"Catchy songs. The German version of 'Rag time,' made a decided hit."—Times-Star, Jan. 29.

JAS. F.

IDA

DOLAN AND LENHARR

Presenting a HIGH-TONED BURGLAR, by Jas. F. Dolan. Keith's, Boston, last week.
AN USUAL, A HIT

CLARICE VANCE

THE SOUTHERN SINGER.

There are occasions—but they are, oh, so rare—when one is really glad that the present craze for "coon" songs was inaugurated. One of these rare intervals, after months of condemnation of this style of music, is offered at the Columbia this week in the turn of Miss Clarice Vance. She does not make her entrance with a cake walk swagger and do a bit of buck dancing between verses. Her one object is to sing up-to-date coon songs without the aid of her feet—and she does it in a manner altogether refreshing and decidedly effective. If there were more singers like Miss Vance—well, she makes one forget that "coon" songs as a rule are a bore. —Cincinnati Times-Star.

A Phenomenal Success!

THE GREAT MARINELLAS

Closing an All Headliner Show and holding every one in the audience to the closing of their GREAT RING ACT on Monday night at Poli Theatre, New Haven, week Feb. 5. Never before was a Gymnastic Act treated with such courtesy. Third time with the same act. Also closed a successful tour of Proctor's Circuit three times in one year. We use only two rings but the audiences know and appreciate our efforts. At Liberty to strengthen A No. 1 Repertoire Show. For time and terms address

THE GREAT MARINELLAS, Keith's, Philadelphia, this week.

THOS. J.

JOSEPH

DEMPSEY, MITCHELL & CO.

Presenting
Sidney Wilmer's
latest farce,

A MAN OF CHANCE.

A Comedy
of Real
Life.

Address Agents.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

FRANK LAWTON

In the LONDON MUSIC HALLS, after 697 Consecutive Performances with the BELLE OF NEW YORK at the Shaftesbury Theatre. The only act of its kind on the stage and called

CONVERSATIONAL WHISTLING.

A Few of the Great London Notices:

A new and particularly agreeable turn was provided at the Oxford last evening, when Mr. Frank Lawton, the whistling comedian, who established himself so firmly in favor during the lengthy run of "The Belle of New York" at the Shaftesbury Theatre, made a successful first appearance on the music hall stage. A bright and attractive scene, painted by Mr. John Watson, had been arranged by Mr. Albert Gilmer as a frame for the clever American artist. It represented Fuller's in Regent Street, with several sprightly damsels serving at the counters. To those fair attendants, Mr. Lawton, arrayed in the garb familiar to Londoners, addressed his whistling solos, while he effected several purchases of bonbons, the measure of satisfaction or disapproval concerning the wares tendered being indicated and emphasized by the tones of the siffleur. Afterward Mr. Lawton exhibited much skill as a dancer, and also asserted himself as an excellent performer on the bones, executing several neat tricks with the instruments generally associated with nigger minstrelsy. At the close of his entertainment the audience rewarded Mr. Lawton with a hearty "call."—Daily Telegraph, Jan. 23, 1900.

Wellcome sustained and unanimous was extended to Mr. Frank Lawton on Monday, when the variety stage gained a notable recruit to its ranks, and the people of London, who understood so thoroughly the peculiar talents of "The Belle of New York" company, just returned to their native shore, gave similar appreciation, at the Oxford, to the man they left behind them. A set representing the elegant interior of Fuller's in Regent Street has been specially painted by Mr. John Watson to suit the extraordinary whistling capabilities of the "mixed-up pugilist," and the gay assortment of bonbons, and the good looks of the three young ladies who lend prettiness to the scene, make an effective frame for the picturesque sketch of the New York "tough" which Mr. Lawton presents. Alone he enacts the incident of a Bowery Boy's visit to the famous sweet-stuff shop and his sampling of the sugary wares. Mockingly whistling all the while, he sits from counter to counter, expressing with skilful infection and eloquent pantomime the varying feelings of anticipation, surprise and delight or disgust when he sniffs a flaming goblet the contents of which are not to his taste. A dance that is remarkable for its agility and quaintness is done in passing, and then with his mellifluous utterances the siffleur catches a box from one of the fair waitresses which to his evident joy contains a pair of clappers, on which he performs some dexterous work, including a representation of a boxing match a la Pedlar Palmer. The expert comedian leaving the stage with true comicality. The whole act is one of pleasing contrast to the ordinary turns of the halls, and mounted as it is with such taste and liberality, it is safe to say that the compliments that were dispensed so liberally on Monday will be bestowed with equal

liberality as long as Mr. Albert Gilmer keeps the sketch in the bill. The costumes by Stanz and Mantle do credit to this celebrated firm.—The Era, Jan. 27, 1900.

And on to the "Pav." where again the audience is overflowing nightly, and where the programme is quite above its usual average. Since the first night of "The Belle of New York" I had not heard Mr. Frank Lawton, whose whistling contributed largely to the success of that successful piece. Here at the London Pavilion, in a charming set scene—and sweet, in more ways than one, are the uses of advertisement—we see the would-be purchaser, who by his expressive whistling can make the "tri" behind the counter actually comprehend much that as a rule she disdainfully ignores until her own good time. Not content with whistling his way into the hearts of the people, Mr. Frank Lawton dances, and, after, plays upon the bones with a magic all his own. Not the least interesting item in an altogether delightful turn is the bearing of the huge and liveried attendant, and if only a banister would drive up to the shop door in obedience to his signal we should have nothing left to long for.—Times, Jan. 28, 1900.

Mr. Albert Gilmer has obtained a serviceable recruit in Mr. Frank Lawton, whose whistling and dancing were so much approved at the Shaftesbury Theatre throughout the lengthy run of "The Belle of New York." There is a freshness in the American comedian's method that makes his share in the programme specially attractive. He is provided with a scene of a sweetmeat shop, with attendants at the counters. In the variety way there is at present nothing newer or more finished than Mr. Lawton's whistling, supplemented by a dance and a performance on the bones. As an entertainer he bids fair to be a draw at the halls for some time.—Daily Chronicle, Jan. 24, 1900.

The most notable new turn at this popular place of entertainment is that provided by Mr. Frank Lawton, who repeats a performance that was one of the leading features of "The Belle of New York." The scene is slightly altered, the stage now representing the interior of Fuller's Candy Store in Regent Street. Mr. Lawton's quaint and curious medley of whistling, dancing, and playing the bones is no less relished at Piccadilly Circus than at Shaftesbury Avenue. Last night he was perhaps most effective when, having broken silence with the brief exclamation, "Pedlar Palmer," he proceeded to engage in a prize fight with his whistling enemy, combining every movement with the still retained bones. It was certainly a wonderful exhibition of force and precision.—Morning Post, Jan. 24, 1900.

Mr. Frank Lawton made a very successful appearance at the Oxford on Monday night. There is a freshness about his performance that is attractive

apart from its merits. He is provided with a scene of a sweetmeat shop, with attendants at the counters. Mr. Lawton's whistling, dancing, and performance on the bones are likely to win for him a wide popularity among those who seek amusement in the halls. Mr. Lawton is also appearing at the Pavilion. The scene here is taken from a shop in the Strand, the young ladies and commissionaire bring "the genuine article." The latter is developing unexpected talents as a comedian.—Pall Mall Gazette, Jan. 27, 1900.

Mr. Frank Lawton, who, in the successful production in London of "The Belle of New York" was considerable popularity as "the Whistling Man," last night, at the Oxford Music Hall, made his first appearance on the variety stage, and met with a hearty welcome from his admirers. Mr. Lawton is a capable comedian. He appeared in a scene arranged to represent the interior of a well-known confectionery shop in Regent Street, daintily attired damsels being in attendance. Adding remarkable power of facial expression and preoccupation to his skill as a whistler, he entertained his audience with humorous incidents, afterward showing his quality as a quaint dancer. The cheers which came from every part of the house at the close of the performance were sufficient proof of the success of this new "turn."—The Standard, Jan. 23, 1900.

Mr. Frank Lawton, known to fame as the "Bowery tough" of "The Belle of New York," made a very successful appearance at the Oxford Music Hall on Monday.—Daily Mail, Jan. 23, 1900. At the Oxford Music Hall Mr. Frank Lawton, who scored so successfully as "the whistling man" during the long run of "The Belle of New York" in London, made his first appearance on the variety stage last evening. His wonderful abilities as a whistler and his eccentricities as a dancer and a comedian met with the unstinted applause of a large audience; and the addition of so popular a "turn" on the part of the manager, Mr. Albert Gilmer, strengthens an already strong and exceptionally attractive programme at this well-known music hall.—Daily News, Jan. 23, 1900.

There was quite a flutter of excitement at the London Pavilion and at the Oxford on Monday night concerning the first appearance of Frank Lawton, the whistler, in a London music hall. Both at the "Pav." and at the "Ox." there had been specially prepared a beautiful candy store scene as in "The Belle of New York" at the Shaftesbury. At the "Pav." the male and female attendants were the real people from a certain Strand store; at the Oxford these attendants were represented by stage folk who, of course, showed less disposition to stage fright. Lawton, habited in his well-known striped jacket, etc., whistled perhaps even more angelically than the non-surnamed William who married Susan

played the fiddle. And not only so, but he played upon the bones in like manner. During this seasons exercise Lawton imitated the habits and customs of a couple of scrappers, ending with a knock-out for one. The siffleur bone-pusher was enthusiastically received at both halls.—The Referee, Jan. 28, 1900.

Frank Lawton, who really is a most explanatory whistler, is at the Pavilion in a sort of reprint scene, with the same accessories, from the "Belle of New York." He whistles, dances, and plays the bones in a very lucid way; and on Monday night had the honor of three undoubted recalls.—Morning Leader, Jan. 25, 1900.

Mr. Frank Lawton, "The Belle of New York's" very own whistling coon, made a triumphant appearance on the music hall stage on Monday night at the Pavilion and at the Oxford. His reception was great, and his success seems assured.—Pelican, Jan. 27, 1900.

Frank Lawton, the clever comedian and whistler, who gained for himself so many admirers when he was with "The Belle of New York" company, opened at the Oxford on Monday night in a scene representing Fuller's candy store in Regent Street, specially painted by Mr. John Watson, and made a great hit. Mr. Lawton did not confine himself to whistling only, but indulged in a quaint whimsical dance and some smart bone playing, for which he gained well merited applause.—Stage, Jan. 23, 1900.

And now to descend to what M. Jourdain in the play discovered, to his amusement, he had been talking all his life—namely, prose. In the first place, it must be that one mentions the variety show debut (as far as London is concerned) of Whistler Frank Lawton (late a "Belle of New York" act) at a couple of halls on Monday. One of these halls was the Oxford, where Manager Gilmer had fitted up for him a handsome scene depicting a well-known West End candy store. In this fine "set" Frank Lawton not only whistles all sorts of music even more effectively than before, but adds excerpts from his wonderful bone playing. He was enthusiastically applauded, and was "called" many times after his turn.—Sun, Jan. 24, 1900.

Mr. Frank Lawton, the whistling comedian, who won such universal favor during the run of "The Belle of New York," is now appearing every evening at the Oxford. The scene represented is that of Fuller's depot in Regent Street, with several sprightly damsels serving at the counter. Mr. Lawton enters in the garb which he has made so familiar, and purchases several boxes of sweets, expressing his appreciation or disapproval of them by the tones of his whistling. Mr. Lawton also shows great skill as a dancer and performer on the bones.—Country Gentleman, Jan. 27, 1900.

3 HALLS A NIGHT.

Oxford, 9:05.

Pavilion, 9:50.

Tivoli, 10:30.

Permanent address, HOTEL CECIL, Strand, LONDON.

SPECIAL ANNOUNCEMENT!

JOS. W. STERN & Co. announce that on January 17, 1900, they completed arrangements with the new firm of song writers,

WILL A. HEELAN AND J. FRED HELF,

By which Jos. W. Stern & Co. will control all the future writings and services of these authors for a term of years under special contract. J. Fred Helf is widely known as the author of "How'd You Like to be the Iceman," "Dat Aint No Lie," "A Picture No Artist Can Paint," "Two Sweethearts of Mine," and other popular successes, and Mr. Heelan is the author of "I'd Leave My Happy Home for You," etc., etc.

Watch for Future Announcements of their Latest Song, "Just What the Good Book Taught," which is Now in Press.

JOS. W. STERN & CO., 34 East Twenty-first Street, New York.

NOTHING EVER WENT STRONGER THAN

MR. and MRS. CHAS. T. ELLIS

Over the M. Shea Circuit. BUFFALO, TORONTO and CLEVELAND CAPTURED. The proof is we have been invited back again and Mrs. Hogan's Music Teacher did it all, and any time it doesn't we will not take your money. Guaranteed to go in any kind of company WHEN PLACED RIGHT. Backed by years of genuine legitimate reputation. An act the people will never forget. Open time in March and April. Remember we furnish four people and special scenery. In preparation for next season, a brand new one act comedy by Herbert Hall Winslow, entitled

* A MATINEE IDOL. *

Address all Communications to

WILSON, SMITH & GRAU, 853 Broadway, and ARCHIE H. ELLIS AND ED. COHEN, 1180 Broadway.

ORIGINATORS OF THE GROTESQUE CAKE-WALK DANCE,

GENARO AND BAILEY

Delivering original goods in an expert manner.

EVA MUDGE

Character Vocalist, Comedienne.

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Late of Geo. Lederer's Casino Co

HERBERT CAWTHORN
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SUSIE FORRESTER

Both do good Specialties.

Open for strong Comedy parts.

Address Vaudeville route or Mirror.

"When the vaudevilles offer such attractions they become educators."

—Geo. P. Goodale, in Detroit Free Press, Jan. 19.

GERTRUDE MANSFIELD AND CARYL WILBUR

Permanent address, 131 W. 40th St., N. Y. City.

"The most stunning woman on the vaudeville stage."—VIDE PRENS.

ALEXANDRA

DAGMAR

Grand Theatre (Islington) London, England.

Address 26 Woburn Place, W. C.

LILLIAN CREEP - and - WILLIAM FRIEND

In their Great Comedy Successes,

Mrs. Bruno's Burglar.

By RICHARD CARLE.

Address AGENTS.

How He Explained It.
By HERBERT HALL WINSLOW.

SYNDICATE MEETING IN BUFFALO.

The managers interested in the new vaudeville syndicate are evidently in earnest. They held another meeting at the Ingham Hotel, Buffalo, on Thursday last, at which very important matters were discussed. Those present were: C. E. Kohl, Frank Drew, Max Anderson, W. T. Campbell, M. Meyerfield, Martin Beck, and Michael Shea. No Eastern managers were present, and it is said that the "wise men of the East" do not look with favor upon the new scheme. An attempt will be made to bring them into the fold, as the next meeting will probably be held in New York, when the Eastern managers will have chance to learn the secrets of the new organization, which some folks are referring to as a "trust."

VAUDEVILLE BENEFIT FOR ACTORS' FUND.

At a meeting of the Board of Trustees of the Actors' Fund, held on Feb. 8, it was decided to hold a benefit, to be given by vaudeville performers, on Sunday, Feb. 25. The eagerness of the leading stars to contribute their services has almost embarrassed the committee in charge of the affair, and it is more than likely that two theatres will be used, so that all, or nearly all, will have a chance to appear. The New York, offered by the Messrs. Sire, will be the scene of one of the biggest entertainments ever given in this city, and it is likely that the Fund will profit very largely, judging from present indications.

MR. AND MRS. TITUS IN TOWN.

Fred J. Titus and wife, Lydia Yeaman-Titus, arrived from Europe on the *Lucia* on Feb. 3. They will remain long enough to fill a special engagement over the Keith circuit beginning March 12. They are booked for return passage to London June 9, and their time abroad is all filled into 1901.

KITIE MITCHELL ILL.

Kitie Mitchell, the popular little comedienne, is lying dangerously ill at the Hotel Delavan. She was taken ill very suddenly and was forced to remain at the hotel, as she was too weak to be taken to her home uptown. She is being well cared for, and the chances for her recovery are excellent.

ANOTHER NEW THEATRE.

Another new vaudeville theatre will be built in this city, and the projectors hope to have it ready to open on May 1. The site is on the corner of Broadway and Sixtieth Street, and the new house will be managed by James J. Armstrong.

MAY ROBSON IN BURLESQUE.

May Robson has been loaned to Weber and Fields, and will play a leading part in *Sappho*, a clean satire, which will be produced at the Broadway Music Hall in the near future.

VAUDEVILLE JOTTINGS.

The vaudeville trio, Lieb, Seale and Lieb, well known in dramatic circles as Beatrice Lieb, Carl Smith Seale, and Lena Lieb, arrived in this city last week and hope to duplicate the success they have met with in their sketches throughout the West.

Charles Leonard Fletcher made such a decided hit in his travesty comedy, *A Gent*, at Shea's Garden Theatre, Buffalo, last week that not only was he featured next to Ching Ling Foo, but was re-engaged for a return date in April. Mr. Fletcher has introduced in his act what he describes as a model of travesties, embracing such as *Zaza*, *The Christian*, and *Sappho*. He still retains his lifelike imitations of Richard Mansfield, which have always proven a stirring and sensational finish. A well-known critic, referring to these imitations, expressed the opinion that Mr. Fletcher's impersonations of Richard Mansfield, whom he much resembles in person and voice, are so well done that the audience forget that they are imitations and applaud them for what they are, strong and realistic bits of acting.

Clay M. Greene has written a burlesque on *Sappho*, which is announced for production as an added feature with *Round New York* at Koster and Bial's this week.

Newhouse and Ward, the comedy and fancy bicyclists, will arrive at the Orpheum Theatre, San Francisco, Feb. 19, after a tremendous hit at Mexico, Progress, and Prospects, Mexico. They are booked solid till Aug. 1, 1900, their dates including the Orpheum and Keith circuits.

Harry Thompson, the Mayor of the Bowery, was banqueted in London last week by Lord Russell, the Chief Alderman of the Bowery. Letters of regret were received from the Queen of Chinatown, the Duchess of Ludlow Street, and the Princess of Mulberry Bend.

The suit of Josephine Sabal vs. Joseph W. Stern and Co. for \$500 damages was tried last week before Justice Lawrence, who reserved his decision.

Julia Ralph scored a big hit in her monologue at the Theatre Francaise, Montreal, last week. Her recitation of Kipling's poem, *The Absent Minded Beggar*, was rewarded with repeated encores.

Round New York in Eighty Minutes is continued at Koster and Bial's. A new burlesque on *Sappho*, by Clay M. Greene, is announced for this week. Lafayette is retained as a special feature in his new specialty.

John T. Ray, a comedian of quaint methods, plays the Howard, Boston, week of Feb. 19, with Worcester and Springfield to follow. His new act is meeting with great success.

Maud Daniel, of the Wilbur Opera Co., has purchased from J. J. Murdoch the right to use *The Girl with the Apple Hair* production, and will benefit it introduce it at each performance. Ethel Robinson has been engaged as the "Girl."

Arthur and George Bonard, who are in Boston this week on their tour of the Keith circuit, wish to say that they have never enjoyed a run of contortions more than using the Bonard Brothers' trademark, "The Disappearing Demons."

Mae Taylor will resign from the Murray and Mack Co. Feb. 17 and work with her sister Julia, introducing a new up-to-date sister act. They will be known as the Sisters Taylor.

Charles Vance made a pronounced hit last week at the Columbia Theatre, Cincinnati, and received flattering press notices.

The next production at Koster and Bial's will be *The Begonia Girl*, a musical comedy by Clay M. Greene and George Bradley, with music by Harry McCallahan.

The Stanley Sketch Club started last Sunday, Feb. 11, to open on the Orpheum circuit in San Francisco Feb. 18.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Walter Jones and Norma Whalley are playing a return engagement at the Olympic, and are moving one of the most popular attractions of the season. Stanton and Modena, Macart's dogs and monkeys, Ryan and Richmond, Phyllis Allen, the Cosmopolitan Trio, Four Earle Sisters, Sa Vana, Ellen Morris, Pickett and Whipple, Powers and Fred, Carrie Winner, and Golden and Golden complete the bill. Adelaide Hermann is at the head of the list of the Chicago Opera House. Agnes Herndon is doing her clever skit, *A Game of Tickle Tackle*, and the bill also includes Montreuil, Annie Oakley, Blackson and Burns, Annie Hart, Kelly and Violette, Frank La Mondure, Fawcette Sisters, Tom Hebron, Elastic Pastet, Standard Quartette, William Lane, Pettibone Brothers, and Cummings and Knight. At the Haymarket, Mlle. Marcelle, with her trained birds, is the feature of the bill. Fakie and Semon, the Three Guitars, A. O. Duncan, Willie and Leelette, Buonan and Adelle, Annie Kenwick, Mordello Troupe, Budd Brothers, Tom Mack, Hattie Tedy, Carroll and Hyland, Semon Children, Fred Wadell, John and Mabel Moore, and McGinnis Brothers are also to be seen. At San T. Jack's, Rice and Barton's Extravaganza Co., and at the Trocadero, Harry Morris' Twentieth Century Maids continue a second week. M. A. TWYFORD.

BOSTON, MASS.—The Girl with the Auburn Hair will remain the attraction at Keith's for at least another week, for the great success which this feature has made, largely due to judicious advertising, warrants a long engagement. Others will be Minnie Seligman, in Comedy and Tragedy; Montrell, Edgar Foreman and Julia West, Harding and Ah Sid, Grazer and Hazel, George Leese, the Carl Damann Troupe, Fields and Ward, and James A. Dunn. Rose Sydel's London Belles will be at the Lyceum next week. Beethoven burlesque Co. and house also, the Harvard Athenaeum seems to be breaking its own records for prosperity. Austin and Stone's will have another strong specialty bill next week. Marion Manola was a late newcomer at Keith's this week and scored a big hit. JAY BENTON.

PHILADELPHIA, PA.—The patronage at all of our variety theatres continues large, the attractions being of a superior order, and this has been so far the best season since managers. Weber's Parisian Widows will return to the Broadway Theatre week 12, this being their second engagement this season. Elvia Croix Seabrooke and Burt Haverly head the olio. New York

Star Burlesques 19; Bolly and Wood M.—The Broadway Burlesques will be the attraction week 15 at the Lyceum. McAvoy and McAvoy, Emma C. O'Neil and Goldie, Frobel and Rags, Lew Wells, Carlin Sisters are in the co.—The Kensington announces for week 15 the Royal Burlesques.—The Arch Street Museum, with continuous vaudeville, continues in popular favor and large patronage.

WASHINGTON, D. C.—The New Grand make an announcement of the following attractions week 12-17: Maggie Cline, McAvoy and McAvoy, Emma C. O'Neil, in Color Blind; Saville Sisters, Rosine, Edwin Leese, and Mr. and Mrs. Neil Litchfield in Down on the Farm, with a continuation of the biograph.—The New York Stars commence 12 at the Lyceum. The Adams, Fox and Foxe, C. W. Williams, Leonard and Fulton, Carlin and Brown, Williams and Albion, Hawthorn and Parsons, and the Harbicks. The burlesques are in a good way. The Hotel Girley Girley, now after a combination week of May Howard's Co., the regular house vaudeville bill is taken up at the Bijou and the stock co. reappears in a new burlesque, a travesty on Trilby, the new specialty made announced for 12 are Stinson and Merton, Vainore, Newell and Schette, O'Brien and Collins, Catherine Dixon, and Fisher and Carroll. JOHN T. WARDE.

CLEVELAND, O.—The most important event in theatrical circles this season was the opening of the Empire Theatre, Monday 5. At the end of the last number on the programme Cissie Loftus broke a bottle of champagne and christened the new house the Empire. In a few well-chosen words, a large and representative audience was in attendance, and many were the encomiums bestowed upon the beautiful little playhouse, which is as elegant and complete as modern skill can make it. All of the boxes, of which there are twenty-four, were filled with society people, and nearly every local manager was present, besides many theatrical lights from out of town. A good bill was presented by A. D. Robbins, Carlin, Hugh Stanton and Florence Modaria, Jack Norworth, The Two Kings, Quigley Brothers, and Louise Dresser. Of course the feature of the entertainment was Cissie Loftus, who proved a drawing card, and made a big hit. The scenic settings of the house are superb, and were painted and designed by Arthur Voegtlin, of New York, who superintended things personally, being on the stage during the first night's performance. With such an auspicious opening the future of the Empire cannot fail but be a bright one for the management.—Joseph Hart's Vaudeville Co. played a return engagement at the Star 5-10, with Marie Dressler, assisted by Adele Farrington as an extra attraction, and they have proved as popular as ever, playing to capacity at each performance. Aside from the fact that Joseph Hart and Carrie De Mar do a new sketch, entitled *The Quilt*, Mr. Gay, the bill is the same as seen here before. The turn of Marie Dressler is a novel one, and seemed to please. It is called *Twenty Minutes in Shirt Waists*. Bryant's Vaudeville and Extravaganza Co., 12-17. The second week's bill at the Empire will be composed of Adele Caplan, Charles T. Ellis and Co., Charles T. Aldrich, the Florence Troupe, Rhina and Binna, Canfield and Carleton, Martinetti and Sutherland, Arthur Raby, Joseph Adelman, and the biograph. WILLIAM CRATON.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident manager): Minnie Palmer in Rose Pompon headed bill 5-10. The bill was made up of Nellie Waters, Waterbury Brothers and Tenny, Fisher and Carroll, and the Bachelors' Club, including Robert Pollard, formerly of this city. The remainder of the programme was made up of the Lovenberg Sisters, Vilona Sisters, Flatow and Dunn, Mr. and Mrs. Joe Keaton, O'Brien Trio, biograph, Tom Ballantine, Charles Diamond, and Mlle. Beatrice, and Edward I. Boyle, 12-17. Charles Stuart and Co., Hilde and Remington, Captain Charles, the Florence Troupe, Rhina and Binna, Canfield and Carleton, Martinetti and Sutherland, Arthur Raby, Joseph Adelman, and the biograph. WILLIAM CRATON.

TORONTO, CAN.—Shea's (M. Shea, manager): Walter Jones, assisted by Norma Whalley, was the top-liner 5. The work of the comedian, especially his famous O'Hoolihan sketch, was very clever indeed, and his impersonations of Richard Mansfield, Scott, and Vernon, the ventriloquist, are also worthy of mention. The programme, which was good and pleased large audiences, included Martinetti and Sutherland, Canfield and Carleton, Smith and Cook, Mr. and Mrs. Charles Ellis, Lewis Hawkins, Florence Modaria, Maddox and Wayne, Kilroy and Britton, and Griffin and Cunningham are in the co. The Gay Masqueraders 12-17.—Harris Goff and Shea, of this city, are touring the smaller towns of Connecticut with the California Stock Co.—Treasurer George F. Hardy, of Keith's, has been passing around the cigars this week. Mrs. Hardy presented him with a ten-pound box 7.

ALBANY, N. Y.—Proctor's (F. F. Proctor, manager): P. F. Nash, resident manager: Week 5-10: Daisy Lovering and Frank R. Camp are pleasing 5. R. O. audiences, the bill is presented by Agnes Herndon, Pauline Moran and Turner's pickaninies, head down the house. The horse "Bonner" gets a share of applause. Others are: Hart Brothers, Gallardo, Flood Brothers, McPherson and Hill, and W. J. Mills. Gaiety (Academy) Harry, manager: The Bachelors' Club 1-3, did good business and gave a very good performance. Manchester's Cracker Jacks 5-7 is an up-to-date co. Legendre, Irene Young, Louisa Von Woodhouse, Joseph and Mary, the Female Sextet, Snyder, Al. Weston, McDonald Brothers, Belle Weston's moving pictures make up the bill. The Merry Revellers 8-10. CHARLES N. PHELPS.

DETROIT, MICH.—Wonderland: Jessie Conthout made a great hit in her monologue. A little skit entitled *A Wife Pro Tem* is presented by Agnes Herndon, Emmet Devoe, and Nellie Ward, which is very good indeed. The Five Cornells do some wonderful tumbling, which was much enjoyed. The bill is composed by Max and Sam Brooks, Charles R. Sweet was billed for the week, but did not appear.—At the Capitol Square, Hurling and Seamon's Bowers Burlesques made their first appearance, and the bill is composed of Louise Aubert, Nettie Nelson, Lizzie Freigh, Minnie Henshaw, and Andy Lewis. In the olio are the Farrel-Taylor Trio, Ethel Cope, Frank Taylor, and Tom Carter. The 12-17, named "The Bill," is a comedy very good. Miao's Jolly Girls, 12-17. FREDERICK KIMBALL.

ST. PAUL, MINN.—Olympic Theatre (S. Fink, manager): An attractive bill drew good houses 5-10. The Road Agent, and taking specialties by Gordon Sisters, Beesie Raymond, Ed Dardinger, Fred Sanford, Amy Cameron, Leon and Leon, Blanche Ward, Ed Moran, Kitty Pembroke, Phil Clifford, May O'Neill, Polly O'Neill, Charles Ellsworth, and Charles Gardner. The bill is presented by Agnes Herndon, a good performance drew large patronage. 5-10. The olio consists of Vontello, Nina and Martell, Mamie Peck, Annie Goldie, Nettie Clifford, Alda N. Armour, Fred, Frank, and Maud, Maud's Female Sextet, Quartette, and Carl Raymond. The bill is composed of proprietor: Good business 5-10. Lulu R. Clifford and Ned C. Clifford are the entertainers. COLGRAVE.

PITTSBURGH, PA.—Hed's Comedians are at the Duquesne 5-10. The bill is a good one and includes Dunn and Jerome, James and Bonnie Thornton, Al. Leech, Galletti's monkeys, the Fortini Brothers, Jack Singer, and Helene Mora. Business good. The Telephone Girl 12-17. The bill is composed of the packing the Academy 5-10. Every act was applauded on the opening night, and with few exceptions the performers were compelled to repeat parts of their acts. The singing is much better than that of the average burlesque. The bill includes Elvia Croix Seabrooke, Burt Haverly, Howard and Bland, Ruby Marion, Russell and Tillyne, and Clara Simonds. Next week, The Utopians. L. W. MENDENHALL.

REDFORD, N. Y.—Ching Ling Foo was the headliner at Shea's 5-10. The house was packed as usual. Others were Eckert and Berg, Charles Leonard Fletcher, Lee Richardson, Carrie Graham, Hayes and Bandy, George Evans, Blanche King and Wormwood's circus, Bora's Huncarot Band 12-17. Bryant's Burlesques were the attraction at the Court Street, 5-10, and a big week resulted. The co. is a good one and contains Sam Collins, Charles Banks, Minnie Cline, Edna Trilby, Margaret Sheridan, Quigley Sisters, and others. Watson's American Burlesques follow.—At Wonderland 5-10 vaudeville acts varied the bill. Business good. RENNOLD WOLF.

SAN FRANCISCO, CAL.—The Holloways, sensational gymnasts, were a big attraction at the Orpheum Jan. 28. The bill also scored bravely. The Solitaires and their five little Archipelagoes were a pleasing feature. The Partie Trio made a hit on the invisible wire. Irene Franklin proved to be a dainty singer, and her other good turns were James O. Barrows and Co., Joseph Newman, Edna Russell-Marschall, and Brunet and Riviere. Attractions for 4 include Mr. and Mrs. Perkins Fisher, Cetus Dare and the Mitchell Sisters. 12-17. The bill is composed of the New Haven, Conn. P.O.'s Wonderland (R. Z. Poll, manager): S. R. O. nightly at the Wonderland week 5-10, and every act pleased the audience immensely. Sam, Kitty, and Clara Norton won lots of applause. The Quaker City Quartette brought down the house and the band and orchestra were very popular in a funny comedy. Mrs. Smith's Baby, Lottie Fremont and her pickaninies, George Mark, the

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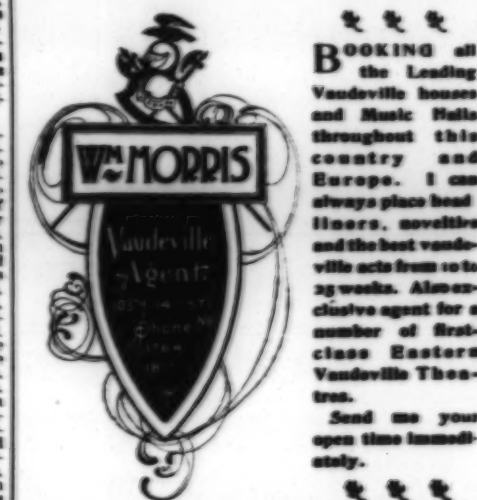
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shooting act completed the excellent bill.

JERSEY CITY, N. J.—Sam Scribner's Gay Morn-

ing Girls Co., with Terry McGovern, was the attraction

at the Run Ton 5-10, to crowded houses. Mlle.

Charmian's Reception opens the bill. The olio was

good and included Beesie Taylor, John T. Black and

Madeline Hanson, Harry Walters, Dryden and Leslie.

Webb and Frank, and Grant and Grant. Sam De-

vere's Own Co. 12-17. The Utopians (return) 19-24.

WALTER C. SMITH.

BALTIMORE, MD.—The Banda Rosa heads a

splendid co. at the Auditorium. The band is under

the direction of Sorrentino, and its numbers were en-

joyed.—Miao's City Club co. is the attraction at

Kerman's. The bill is up to date.

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INDIANAPOLIS, IND.—Empire: Fred Irwin's

Majestic Burlesques appeared to good business 5-10.

An exceptionally good, clean performance is given.

Reilly and Wood's Big Show 12-14. May Howard 15-

17. ALLEN E. WOODALL.

LOS ANGELES, CAL.—Orpheum (J. Rush Bron-

son, manager): Large business and an excellent bill

ruled Jan. 29-4. J. F. Crosby and Inez Forman scored

a most pronounced success in *A Case Shave*. Mlle.

Kenny's trained for terriers gave the best perfor-

mance of the kind seen here. Hanson and Nelson won

instant favor with artistically executed "footstep

in the sand," their dancing being pure excellence, and

Seletson and Edley won many laughs with their ce-

ntric specialties. Charles A. Gardner, with new

songs and graceful dancing, continued one of the stars

of the bill. The Ellmore Sisters kept their bearings

in a game of laughter in the skit. The Irish 400.

Hodge and Lauchman were up-to-date in colored

comedy, and the McCarthys continued to please with

their dancing. Due 5: James O. Barrows and John

Lancaster, Edna Russell-Marschall and Joseph New-

man. Item: Herr Jacob Walden, the genial trea-

surer of the Orpheum, has returned from a vacation

jaunt to San Francisco, and is again at his post.

NORFOLK, VA.—Bijou (Abb Smith, prop): Week

3: Ada Lawrence, Margaret Morel, Williams Sisters,

Sawyer Easdale, May Meade, West Sisters, Mlle. De

Vere, Leska Spencer, Shafer and Thompson, Croix and

Howard. Owing to the success of last week's bill,

Mr. Smith retained entire olio, which proved satisfac-

tory to the patrons.—Auditorium Theatre (James H.

Barton, prop): Week 5: Comedy, American District

Teatograph, Olio: Little Kane, Mlle. Bertha Dorian,

Marshall, the Albions, Mable Dupree, the Barnolls,

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